

Durand Cheney
CATALOGUE

2

OF THE
EXTENSIVE & IMPORTANT COLLECTION

OF

Ancient and Modern Engravings,

FORMED BY THE LATE

HENRY MUNN, ESQ.

CONSISTING CHIEFLY OF THE WORKS OF

MARC ANTONIO AND HIS FOLLOWERS,

AND OF THE RARE MASTERS IMMEDIATELY PRECEDING THEM,

Including Fine and Rare Specimens of

ZOAN ANDREA, SANDRO BOTTICELLI, BACCIO BALDINI,
DOM. AND JULIO CAMPAGNOLA, JEROME MOCETTO,
AND. MANTEGNA, POLLAJUOLO, ROBETTA, &c.

AND A LARGE NUMBER OF

Chiaro Scuro and other Woodcuts,

ALSO, THE WORKS OF

ALBERT DURER, LUCAS VAN LEYDEN,

AND OTHER ARTISTS OF THE GERMAN SCHOOL,

THE ENTIRE WORKS OF SIR ROBERT STRANGE,

FINE PROOFS BY WOOLLETT, SHARP, &c.

AND SOME FINE SPECIMENS OF

The Modern French and Italian Engravers,

DRAWINGS BY THE OLD MASTERS,

PORTFOLIOS, PRINT CABINETS, &c.

WHICH WILL BE SOLD BY AUCTION,

BY MESSRS.

S. LEIGH SOTHEY & JOHN WILKINSON,

AUCTIONEERS OF LITERARY PROPERTY AND WORKS ILLUSTRATIVE OF THE FINE ARTS,

AT THEIR HOUSE, 3, WELLINGTON STREET, STRAND,

On MONDAY, 14th of JULY, and Three following Days,

AT ONE O'CLOCK PRECISELY.

May be Viewed on Friday and Saturday previous, and Catalogues had.

CONDITIONS OF SALE.

- I. The highest bidder to be the buyer; and if any dispute arise between two or more bidders; the lot so disputed shall be immediately put up again.
- II. No person to advance less than 1s.; above Five Pounds 2s. 6d.; and so on in proportion.
- III. The Purchasers to give in their names and places of abode, and to pay down 5s. in the Pound, if required, in part of payment of the Purchase-money; in default of which, the Lot or Lots purchased to be immediately put up again and re-sold.
- IV. The Sale of any lot is not to be set aside on account of any error in the enumeration of the numbers stated, or errors of description.
- V. The Lots to be taken away at the Buyer's Expence, immediately after the Conclusion of the Sale; in default of which, Messrs. S. LEIGH SOTHEY & JOHN WILKINSON will not hold themselves responsible if lost, stolen, damaged or otherwise destroyed, but they will be left at the sole risk of the Purchaser. If at the expiration of Two Days after the conclusion of the Sale, the Lots are not cleared or paid for, they will then be catalogued for immediate sale, and the expence, the same as if re-sold, will be added to the amount at which they were bought. S. LEIGH SOTHEY & JOHN WILKINSON will have the option of re-selling the Lots uncleared either by public or private sale, without any notice being given to the defaulter.
- VI. Upon failure of complying with the above conditions, the money required or deposited in part of payment shall be forfeited; and *if any loss is sustained in the re-selling of such lots as are not cleared or paid for, all charges on such re-sale shall be made good by the defaulter at this sale.*

Gentlemen who cannot attend the Sale, may have their Commissions faithfully executed by their humble Servants,

S. LEIGH SOTHEY & JOHN WILKINSON,

Wellington Street Strand.

CATALOGUE

OF A COLLECTION OF

VALUABLE ENGRAVINGS,

THE PROPERTY OF THE LATE
HENRY MUNN, ESQ.,

FIRST DAY'S SALE.

MISCELLANEOUS.

LOT

<i>Harris</i>	1	Miscellaneous prints and drawings	30	-	1	6
<i>Knoll</i>	2	Etchings of Landscapes, by Perelle	26	..	1	6
<i>Do.</i>	3	Various by Old Masters	7	..	1	6
<i>Gibbs</i>	4	Others by Marc Antonio, Lucas Van Leyden, &c.	22	..	6	
<i>Knoll</i>	5	Various after Raphael, Titian, Domenichino, &c.	12	..	6	
<i>Do.</i>	6	Pyrrus, whole length figure, by J. Bossius; Holy Family, after J. Romano; Peace enchainning War, by Tibaldi, &c.	5	..	3	
<i>Palmer</i>	7	Etchings by P. Farinato, Castiglione, Palma, &c.	6	..	5	
<i>Knoll</i>	8	Scriptural and Saint Subjects, after C. Maratti, by Frey, and various	8	..	2	
—	9	The Arundel Family, by Vertue; French Heads, &c.	10	..	3	
<i>Evans</i>	10	Incidents in the Life of Æneas Sylvius, by Faucci, after Pin- turicchio	8	..		
<i>Laurel</i>	11	View of London in the time of Elizabeth; another, on four sheets, by Hollar, &c.	7	..	7	
<i>Evans</i>	12	Views of the Exterior and Interior of St. Paul's; Thornhill's Paintings in the Cathedral, &c.	15	..	10	
<i>Neseda</i>	13	Geometrical Elevations of Westminster Abbey, and other Views of Metropolitan Churches	11	..	3	

2	14	York Minster, Wells Cathedral, and various Ecclesiastical Topography	10	<i>Howell.</i>
1	15	Plates from Dugdale, by Hollar, and other Views of Churches	18	<i>Howell.</i>
3	16	Antwerp Cathedral, by Hollar, and various Foreign Topography	21	<i>Howell.</i>
10	17	Children of Charles I, by Cooper; Sir C. Wren, by Smith; and other Portraits	14	<i>Howell.</i>
18	18	Brisacien (the Grey-headed man), by Masson; G. Van Leeuwen, by Edelinck, <i>proof</i> ; and others by Edelinck, Van Schuppen, &c.	5	<i>Howell.</i>
11	19	Albert Durer, Father and Son, by Hollar; And. Rivet, by Suyderhoef; J. Hoornbech, by the Same, &c.	6	<i>Howell.</i>
8	20	J. Cocksius, by Blooteling; J. Roelans, by Pontius; and others, <i>all fine proofs</i>	6	<i>Howell.</i>
2	21	Landscapes after Caracci, Poussin, Claude, &c., by Morel, Gmelin, Lowry, &c., <i>two of them proofs</i>	5	<i>Howell.</i>
17	22	The large Ecce Homo, by REMBRANDT, <i>fine, but not in good condition</i>	1	<i>Howell.</i>
1	23	The Irruption at St. Anthony's Dyke, Amsterdam, by P. NOLPE; Landscapes, after POUSSIN and CLAUDE, by MAJOR, &c.	7	<i>Howell.</i>

* * * The whole of the Ancient Prints in the Collection are uniformly mounted on white Bristol boards.

J. ALIAMET.

15	24	Grande Chasse au Cerf, and Le Rachat de l'Esclave, after BERGHEM, <i>proofs</i> ; Tobit and the Angel, by ANGUS, after ELSHEIMER; a View on the Maese, by ELLIOT, <i>also fine proofs, &c.</i>	5	<i>Howell.</i>
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G. AUDRAN.

4	25	The Sacrifice at Lystra, after RAPHAEL; The Anger of Coriolanus, after POUSSIN; Esther before Ahasuerus, by PESNE, &c.	4	<i>Howell.</i>
2	26	The Infant Pyrrhus saved from his Enemies, after POUSSIN; and the Battle of Constantine, after RAPHAEL, on four sheets, by P. AQUILA	2	<i>Howell.</i>

P. ANDERLONI.

17	27	The Woman accused of Adultery, after TITIAN; and Moses at the Well, after POUSSIN, <i>fine</i>	2	<i>Howell.</i>
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* * * *The numbers in parentheses throughout the Catalogue refer to Bartsch's Peintre Graveur.*

CHERUBINO ALBERTI.

- Ex ams.* 28 The Holy Family, after Raffaello (40); The Dead Body of Christ supported by the Virgin, &c. (23); and Subjects from the Last Judgment, &c. *fine* 6 .. 7
- Enlign.* 29 The Prophets and Sybils forming the Angles of the Sistine Chapel, after MICHEL ANGELO, *fine* 6 .. 11

H. ALDEGREVER.

- Ex ams.* 30 The Four Evangelists (copies by G. PENZ), *fine*; Hercules and Antæas; Combat of Hector; and the Bath 7 .. 9

P. AUDOUIN.

- Do.* 31 Nymph extracting a Thorn from her Foot, after RAPHAEL, *beautiful proof* 1 .. 11

ZOAN ANDREA.

- Do.* 32 ALLEGORICAL SUBJECT OF IGNORANCE, &c., ON TWO SHEETS (16, 17), SUPERB IMPRESSION, IN THE FINEST STATE OF PRESERVATION, and *extremely rare* 13 13 1
- Supra.* 33 NYMPHS DANCING (18), MOST BRILLIANT; from Sir M. Sykes' Collection 1 10 ..

ANONYMOUS.

- Do.* 34 The Presentation in the Temple, an *early Italian print of great rarity* 1 .. 7
- Ex ams.* 35 THE MUTILATED STATUE OF HERCULES (*B. vol. xlii. p. 100*), *extremely fine, and of great rarity; from Durand's Collection* 1 2 2
- Supra.* 36 HERCULES AND ANTÆUS (*vol. xliii. p. 99*), in the manner of DE BRESSIA, *very fine and rare* 1 9 15

GIULIO BONASONE.

- Repall.* 37 The Animals leaving the Ark (4); and Moses striking the Rock (5), *fine* 2 .. 2 6
- Ex ams.* 38 JUDITH DELIVERING THE HEAD OF HOLOFERNES TO AN ATTENDANT (9), BRILLIANT 1 1 6
- Supra.* 39 Six of the Set of the Passion (10-37), *extremely rare*; and The Entombment, after Titian (44), *very fine* 7 .. 4 6
- Repall.* 40 The Virgin washing the Infant Saviour (51); and The Holy Family, after PARMEGIANO (55), *fine* 2 .. 4 6

3	41	The Vision of St. Jerome, from the picture by PARMEGIANO in the National Gallery (62), <i>very fine</i>	1 <i>Leaves</i>
2	42	The Holy Family (65), <i>fine</i> ; and a copy of the Pieta (60)	2 <i>Leaves</i>
11	43	THE HOLY FAMILY, after MICHEL ANGELO (66), EXCEEDINGLY FINE	1 <i>Leaves</i>
12	44	THE REST IN EGYPT, after TITIAN, <i>partly etched</i> (69), <i>exceedingly fine</i>	1 <i>Leaves</i>
8	45	The Holy Family, with St. Elizabeth and other figures (68); and The Birth of St. John (76), <i>very fine</i>	2 <i>Reprints</i>
2	46	St. Roch (70); St. Peter and St. John curing the Lame (73); and The Birth of St. John (76), <i>fine</i>	3 <i>Do.</i>
13	47	A Figure with a Cross, from the Last Judgment of MICHEL ANGELO (79), <i>very fine</i> ; and The Rest in Egypt, after RAFFAELLE, <i>an etching</i> (59)	2 <i>Leaves</i>
6	48	SCIPIO WOUNDED (81), BRILLIANT	1 <i>Reprints</i>
3	49	CLELIA ESCAPING FROM THE CAMP OF PORSENNA (83), <i>exceedingly fine</i>	1 <i>Do.</i>
4	50	THE BATTLE OF CONSTANTINE (84), <i>remarkably fine</i> ; and an <i>inferior impression in the second state</i>	2 <i>Do.</i>
3	51	THE ENTRANCE OF THE WOODEN HORSE INTO TROY (85), BRILLIANT	1 <i>Do.</i>
3	52	Circe changing the Mariners (86); Silenus (88); Midas (89), <i>all</i> <i>very fine, &c.</i>	4 <i>Do.</i>
4	53	Set of four Allegorical Subjects (93-96), <i>very fine</i>	4 <i>Do.</i>
3	54	Subject from the History of Jason and Medea (98); The Aurora (99); and Bacchanalian Subjects (88 and 90), <i>fine</i>	4 <i>Do.</i>
4	55	Alexander and Roxana (100), <i>very fine</i>	1 <i>Do.</i>
2	56	Mercury and the Daughters of Aglaura (102), <i>an etching</i> , <i>extremely fine</i>	1 <i>Leaves</i>
3	57	Alexander and Roxana (100); and The Triumph of Love (106), <i>fine</i>	2 <i>Reprints</i>
3	58	Jupiter suckled by a Goat (107), <i>two impressions</i> ; a portion of the rare print of Neptune and Phillare (108), &c.	4 <i>Do.</i>
4	59	The Rape of Europa (109), <i>very fine</i> ; and The Goddess Flora and Nymphs in a Garden (111)	2 <i>Leaves</i>
9	60	Flora and Nymphs in a Garden (111), <i>exceedingly fine</i>	1 <i>Do.</i>
5	61	The Judgment of Paris (112), <i>very fine</i>	1 <i>Reprints</i>
5	62	Another impression of the last (112), <i>equally fine</i>	1 <i>Leaves</i>
10	63	The History of Juno (113-134), wanting Nos. 118 and 122, with 9 duplicates, <i>very fine</i>	29 <i>Leaves</i>

- Rep. ally.* 64 SEA NYMPHS AND TRITONS REGALING ON A ROCK (173),
brilliant 1 .. 15 ..
Lancett. 65 The Wooden Horse entering Troy (85); Pan and Nymph (170);
A Frieze of Ornaments (354), &c. 5 .. 2 ..

HANS SEBALD BEHAM.

- Rep. ally.* 66 Adam and Eve eating the Apple, and being driven from Paradise,
different impressions; Judith; and St. Crisostomus, *fine* 6 .. 10 ..
Do. 67 The Virgin and Child; St. Sebald, &c., *fine* 5 .. 7 ..
Do. 68 Cleopatra; the Bath; Trajan; and various, *fine* 11 .. 15 ..
Do. 69 The set of the Labours of Hercules, *very fine* 12 .. 10 ..
Do. 70 A portion of the same set, *fine* 8 .. 6 ..
Do. 71 The Seven Cardinal Virtues; Boys supporting Shields, &c. *fine* 12 2 6 ..
Lancett. 72 The Virgin and Child; Dido; and various by Virgil Solis 13 .. 3 ..

B. BALDINI.

- Crans.* 73 Three of the Tarocchi Cards: Misero (18), Papa (27), Rhetorica
(40), *very rare* 3 .. 6 ..
Liffon. 74 CHRIST RISING FROM THE TOMB, ST. JOHN AND ANOTHER
for Antid. house SAINT ON EITHER SIDE, THE ALMIGHTY AND TWO
ANGELS ABOVE, *much resembling the work of BALDINI,*
but undescribed by Bartsch or Ottley,
fine and very rare; from the Collection of the Duke of Buck-
ingham 1 ..
Crans. 75 THE DELPHINI SYBIL (11), *very fine and rare* 1 1 1 ..

SANDRO BOTTICELLI.

- Liffon.* 76 THE ASSUMPTION OF THE VIRGIN, ON TWO SHEETS,
SUPERB IMPRESSION IN THE FINEST CONDITION, and of the *25* ..
utmost rarity 1 ..

J. A. BRIXIANUS.

- Crans.* 77 THE FLAGELLATION OF CHRIST,
very fine, and extremely rare, not noticed by Bartsch 1 2 8 ..
Do. 78 The Entombment (2), *very fine and rare, but injured* 1 9 ..

M. BISI.

- Libb.* 79 The Virgin and Child with St. Anthony, &c., after B. LUVINO;
and La Vierge au Berceau, after RAPHAEL, by FOLO,
fine proof 2 .. 14 ..

F. BARTOLOZZI.

- Shirley* 80 Clytie, after CARACCI; and the Head of the Madonna, after
VAN DYCK, *fine proofs* 2 .. 5 ..

J. BROWNE.

- 8 81 St. John preaching ; Philip baptizing the Eunuch ; Cephalus and Procris, &c., *fine* 5 *Subbs.*
 9 82 St. John preaching, after S. ROSA ; and The Cascade, after POUSSIN, *fine proofs*, &c. 3 *Shirley*
 6 83 The Watering Place, and Going to Market, after RUBENS ; Apollo and the Sybil, after S. ROSA, &c. 6 *Byss.*

BERVIC.

- 4 84 Louis Seize, whole length, in his robes, *very fine* 1 *Popple*
Shirley

S. BOURDON.

- 4 85 The Seven Acts of Mercy, engraved by L. AUDRAN ; and various Landscapes 11 *Subbs.*
 1 86 Landscapes with Scriptural Episodes, etched by S. BOURDON, *fine* 14 *So.*

N. BEATRICET.

- 1 6 87 The Birth of the Virgin (11) ; The Annunciation (12), *first state* ; and Christ at the Well (17), *fine* 3 *Fawcett*
 11 88 The Ascension (21), *first state* ; Raising the Daughter of Jairus (15) ; and The Conversion of Saul (33), *fine* 3 *Swand*
 6 89 Christ and the Samaritan Woman (17) ; and Our Saviour holding the Cross (23), *very fine* 2 *Lippin*
 13 90 The Fall of Phaeton (38) ; The Bacchanalian Subjects with Children (40) ; The Death of Meleagar (41) ; and The Sacrifice of Ephegenia (43), *fine* 4 *Swand*
 10 91 The Fall of Phaeton (38), *very fine* ; The Conflict between Apollo and Cupid (44), and Ganimede borne by the Eagle, *not mentioned by Bartsch, and two copies* 5 *So.*
 1 92 The Statue of Marcus Aurelius (87) ; The Triumph of M. Aurelius (88), and various Bas-reliefs (94, &c.) 7 *Fawcett*
 15 93 The Statue of Laocoon (90) ; The Triumph of M. Aurelius (88) ; A Battle (94) ; Battle of the Amazons (98), &c. *all very fine* 5 *B.M.*
 3 6 94 Figures shooting at a Target, after MICHAEL ANGELO, in the manner of BEATRICET, but not described by *Bartsch, in a rare unfinished state* ; and the Same, *finished, with the address of Lafreri* 2 *Lippin*
 95 Statues of River Gods ; Plans, Views of Rome, &c. (93 et seq.), *fine* 9

<i>Engraved.</i>	96 A Figure from the Last Judgment of M. ANGELO; Moses, after Parmegiano; Monument to the Memory of Pope Julius II (<i>two impressions</i>)	4	12	..
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J. BOTH.

<i>White.</i>	97 The set of six oblong Landscapes (5-8), <i>fine</i>	6	12	..
<i>Engraved.</i>	98 The Muleteers, upright, <i>with the address of Matham, fine</i> ; and two others	3	7	..

CLAUDE.

<i>White.</i>	99 The Artist designing; The Wooden Bridge; The Storm; and The Sun-rise, <i>fine</i>	4	8	..
<i>Do.</i>	100 Mercury and Argus; two of Sea-ports, &c., <i>fine</i>	6	6	..
<i>Engraved.</i>	101 Cattle crossing a Brook; The Shepherd and Shepherdess, &c.	6	3	..
<i>Engraved.</i>	102 Cattle proceeding towards some Ruins, <i>fine early impression, very rare</i>	1	3	..

PRINTS AFTER CLAUDE.

<i>Engraved.</i>	103 Landscapes, after CLAUDE LORAINÉ, by VOLPATO, <i>fine</i>	4	3	..
<i>Do.</i>	104 The Embarkation of St. Ursula; and Constantine's Arch, by FITTLER; and Landscape, by HALDENWANG, <i>fine proofs</i> , &c.	4	6	..
<i>Engraved.</i>	105 The Waders, by PYE; Mercury and Argus, by PEAK; and The Embarkation of St. Ursula, by FITTLER, <i>all fine proofs</i>	3	11	..
<i>Do.</i>	106 The Landing of Æneas, by MASON; Evening, by BYRNE, <i>fine proofs</i> , &c.	3	5	..
<i>Engraved.</i>	107 Landscapes from the Liber Veritatis, by EARLOM	25	5	..

ANN. CARACCI.

<i>Engraved.</i>	108 SUSANNA AND THE ELDERS (1), <i>beautiful proof before the inscription</i>	1	2	..
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LUCAS CRANACH.

<i>Engraved.</i>	109 The Passion of Jesus Christ (6-20), <i>woodcuts, fine</i>	15	18	..
<i>Engraved.</i>	110 Various Scriptural Subjects, by CRANACH, and other engravers, <i>woodcuts</i>	11		..

G. CALENDI.

<i>Engraved.</i>	111 The Set of Bassi-relievi on the Gates of St. John at Florence, by Ghiberti, <i>fine</i>	11		..
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DOM. CAMPAGNOLA.

<i>Engraved.</i>	112 The Decollation of a Female Saint (6), <i>fine</i>	1	7	..
<i>Engraved.</i>	113 THE SHEPHERD AND THE OLD WARRIOR (8), <i>exceedingly fine</i>	1	3	..

- 2 114 THE CONCERT IN A LANDSCAPE, after GIORGIONE (9),
EXTREMELY FINE 1 *Exant.*
5 115 THE BATTLE PIECE (10), *very fine* 1 *Do.*

GIULIO CAMPAGNOLA.

- 16 116 The Astrologer (8), copy A, or more probably a repetition, by
GIULIO, *very rare* 1 *Do.*
10 117 THE NATIVITY (1), ascribed by *Bartsch* to this master,
fine, and extremely rare 1 *Do.*

J. J. CARAGLIO.

- 3 118 The Marriage of the Virgin (1), *two impressions*; The Annun-
ciation, after RAPHAEL (2); and The Annunciation, after
TITIAN (3) 4 *Subs.*
5 119 The Marriage of the Virgin (1), *very fine*; and The Annuncia-
tion (3), *before the plate was re-touched* 2 *Diffin. in B. M.*
14 120 The Marriage of the Virgin (1); The Nativity (4); and another
of the Nativity, *not described by Bartsch, fine* 3 *Exant.*
5 121 The Holy Family (5), *first state before the shading with dots on
the front of the cradle, very fine* 1 *Do.*
2 122 Hercules combatting Cacus (49); Mercury transporting Psyche
(50); and various 8 *Repts.*
3 123 Despair (58); Diogenes (61); and Circe giving drink to the
Mariners, *not noticed by Bartsch, all very fine* 3 *Exant.*
1 124 Battle piece (59), *extremely fine* 1
1 125 The Rape of the Sabines (63), (a portion of this print is engraved
by M. ANTONIO); and Venus playing at Dice with Cupid,
probably by CARAGLIO 2 *Do.*
3 126 Diogenes (61); Æneas and Anchises (60); and others in the
manner of CARAGLIO 5 *Repts.*

B. DESNOYERS.

- 15 127 La Visitation, after RAPHAEL, *on india paper, very fine* 1 *Exant.*
18 128 La Belle Jardiniere, *very fine* 1 *Nosed.*
16 129 La Vierge au Poisson, *on india paper, very fine* 1 *Exant.*
130 The Virgin and Child, after RAPHAEL, from the picture at
Florence, *very fine, on india paper* 1 *Do.*
2 131 La Vierge au Donataire, after RAPHAEL, *very fine* 1 *Shirley.*
2 18 132 St. CATHERINE, from the picture by RAPHAEL in the National
Gallery, *fine proof* 1 *Nosed.*
19 133 La Vierge au Linge, and Christ bearing the Cross, after
RAPHAEL, by SELMA 2 *Shirley.*

G. T. DOO.

- Del.* 134 Nature, after LAWRENCE, *fine* 1 .. 6
Do. 135 NATURE, after LAWRENCE, *beautiful proof of the first plate* 1 .. 6

VAN DALEN.

- Rep.* 136 The four Portraits, after TITIAN, of Bocaccio, Aretino, Giorgione, and Seb. del Piombo, *fine proofs (two of them cut close)* 4 .. 16

N. DORIGNY.

- Lawcett.* 137 The Descent from the Cross, after D. VOLTERRA, *fine* 1 .. 3
Rep. 138 The Triumph of Galatea, after RAPHAEL; The Ceiling Pieces, after DOMENICHINO, &c. 6 .. 3

J. DUVET.

- Rep.* 139 The Unicorn and other Animals on the bank of a River (42), and a Subject from the Apocalypse, *fine and very rare* 2 .. 3
Rep. 140 The Combat of different Animals (44), *fine* 1 .. 17

THE MASTER OF THE DIE.

- Lawcett.* 141 Joseph Sold by his Brethren (1); The Crucifixion (3); The Assumption of the Virgin (7); and the Virgin and Child crowned by Angels (8), *all very fine* 4
Rep. 142 The Coronation of the Virgin (9); Christ's Charge to Peter (11); St. Sebastian (14); and St. Roch (15), *very fine* 4
Rep. 143 Venus extracting a Thorn from her Foot (16), *before any address*; Hercules and the Muses (17), *two impressions*; and Ceres in a Car (18), *two impressions, fine* 5 .. 13
Lawcett. 144 The Story of Apollo and Daphne (19-22), *first states, very fine, with a duplicate of No. 22 in the second state* 5
Rep. 145 Apollo and Venus in their Cars (24); Sacrifice to Priapus (27); Apollo slaying the Serpent (19), &c., *fine* 6
Lawcett. 146 Sacrifice to Priapus (27); Cupids at play (30); Apollo and Marsyas (31), *before and with the address, very fine* 4
Rep. 147 The set of Designs for Tapestry (32-35), *very fine* 4 .. 16
Lawcett. 148 The same Set (32-35), *exceedingly fine, with margins* 4 .. 13
Lawcett. 149 Two Friezes of Cupids in procession (36 and 37); The Marriage of Cupid and Psyche (38), &c., *fine* 6 .. 2
Rep. 150 THE FABLE OF CUPID AND PSYCHE (39-70),
 FIRST IMPRESSIONS BEFORE THE PLATES WERE RETOUCHE, 2 .. 4
 AND BEFORE THE ADDRESS OF ANT. SALAMANCA 32

- 6 .. 151 Æneas and Anchises (72); The Victory of Scipio (73); The
Triumph of Scipio (74), *first state*; The Gladiators (77);
Naval Combat (78), &c., *fine* 6 *Recess*
- 12 .. 152 Naval Combat (78); and Battle with Wild Beasts (79), *very*
fine 2 *Shirley*
- 6 .. 153 Various Designs for Ornaments (80-85), *fine* 7 *Recess*
- 3 .. 154 The Battle with Wild Beasts (79); A Roman Trophy; The
Statue of Marforio, &c. 5 *Shirley*

ANT. VAN DYCK.

- 8 .. 155 Portraits of Vosterman, Snyders, De Momper, &c., *etched by*
VAN DYCK 5 *Recess*
- 9 .. 156 Sir Kenelm Digby, Van Balen, Vander Geest, and others, after
VAN DYCK 10 *Shirley*
- 13 .. 157 H. Van Balen, A. Cornelissen, J. Callot, C. Gervartius, Galle,
and Gentilesky, *all with the address of M. Vanden Enden*, *Recess*
fine 6
- 7 .. 158 J. de Catz, by Natalis; and Mirevelt, by Delff, *proofs* 2 *Shirley*
- 16 .. 159 G. Honthorst, C. Huygens, J. Jones, Van Milder, Poelemberg,
and Ravensteyn, *all fine, with the address of Vanden*
Enden 6 *Shirley*
- 10 .. 160 Charles the First, *Messens exc.*; Gaston, Duc d'Orleans; Prince
Aremberg, &c., *with the address of V. Enden*, *fine* 5 *Recess*
- 11 .. 161 Rombouts; Stalpent; Steenwick (*the two last before the names*
of the engravers); Snayers; Van Uden; and C. de Vos;
all with the address of V. Enden, *fine* 6 *Shirley*
- 8 .. 162 Rubens, Mytens, Stalpent, and various Portraits of Painters 7 *Recess*
- 14 .. 163 S. Vrancx, A. Wolfart, Waverius, &c., *all first address* 6 *Recess*
- 8 .. 164 Marq. de Mirabelle, D. Segers, P. Oliver, and various 7 *Recess*
- 6 .. 165 Lady C. Howard, Maria Ruten, Maria de Medecis, and other
Female Portraits, *all very fine* 7 *Recess*
- 3 .. 166 The set of Portraits of Ladies, &c., engraved by LOMBART, *very*
fine, but wanting The Countess of Devonshire and The
Earl of Pembroke 10 *Do*
- 1 .. 167 Christ crowned with Thorns, by Bolswert, *fine* 1 *Recess*

ALBERT DURER.

- 1 .. 168 ADAM AND EVE IN PARADISE (1), *very fine* 1 *Shirley*
- 2 .. 169 THE NATIVITY (2), *fine*; from Robert Dumesnil's Collection 1 *Recess*
- 8 .. 170 THE SET OF THE PASSIONS (3-18) (wanting No. 6), *very fine* 15 *Shirley*

<i>Jan. coll.</i>	171	Christ praying (19), <i>before the corrosion</i> ; The Man of Sorrows (21); and Peter and John curing the Lame (18)	3	..	9
<i>Ex. aut.</i>	172	The Holy Handkerchief (25), <i>fine</i> ; and The Holy Handkerchief (26), <i>etching, before the plate was corroded</i>	2	..	18
<i>Libb.</i>	173	The Prodigal Son (28), <i>fine</i>	1	..	17
<i>Ex. aut.</i>	174	The Virgin and Child standing on a crescent, 1516 (32), <i>fine and scarce</i>	1	/	6
<i>Do.</i>	175	The Virgin and Child on a crescent (33), <i>fine</i>	1	..	18
<i>Do.</i>	176	The Virgin and Child seated under a tree (35), <i>very fine, with margin</i>	1	/	2
<i>Do.</i>	177	Another impression of the same (35), <i>fine</i>	1	/	9
<i>Do.</i>	178	The Virgin suckling the Infant (36), <i>very fine, with margin</i>	1	..	16
<i>Nosed.</i>	179	The Virgin and Child crowned by an Angel (37), <i>fine</i>	1	..	19
<i>Tiffin.</i>	180	THE VIRGIN WITH THE INFANT ASLEEP (38), SUPERB, WITH LARGE MARGIN; from Robert Dumesnil's Collection	1	2	5
<i>Ex. aut.</i>	181	The Virgin and Child crowned by two Angels (39), <i>very fine</i>	1	/	2
<i>Rep. lib.</i>	182	The Virgin and Child with a pear (41), <i>exceedingly fine</i>	1	2	..
<i>Nosed.</i>	183	The Virgin and Child with a monkey (42), <i>fine</i>	1	..	11
<i>Rep. lib.</i>	184	The Holy Family with a butterfly (44), <i>very fine</i>	1	..	19
<i>Ex. aut.</i>	185	The Five Apostles (46-50), <i>very fine</i>	5	2	..
<i>Do.</i>	186	Two of St. Christopher (51, 52), <i>very fine</i>	2		
<i>Nosed.</i>	187	St. Sebastian (so called, but in fact the dead King shot at by his sons to determine the succession) (55); and St. Se- bastian (56), <i>both fine</i>	2	.	8
<i>Do.</i>	188	St. HUBERT (57), <i>very fine</i>	1	2	11
<i>Libb.</i>	189	St. HUBERT (57), <i>equally fine, but injured</i>	1	/	13
<i>Ex. aut.</i>	190	St. Anthony seated, reading (58), <i>very fine</i>	1	3	10

£210 15

(The Works of A. Durer are continued at page 15.)

SECOND DAY'S SALE.

R. EARLOM.

LOT

- 6 191 The Fruit and Flower Pieces, after VAN HUYSUM; and The Misers, after Matsys 3 *Shells*
- 18 192 The Parliament of Birds, after FIORI; The Poultry Market, after SNYDERS; and The Death of Hippolitus, after RUBENS; beautiful proofs 3 *Leans*

G. EDELINCK.

- 14 193 The Battle of the Standard, after L. DA VINCI, very fine 1 *Shells*
- 7 194 Another impression of the same, fine 1 *Do.*

FRANCISQUE.

- 5 195 Various Etchings of Landscapes 27 *Rep. Sh.*

J. FRANCA.

- 196 THE HOLY FAMILY (2), very fine and rare 1 *Leaves*
- 3 197 Bacchus supported by a Faun, and other Figures (7), fine and very rare 1 *Do.*

G. FELSING.

- 11 198 Christ bearing his Cross, after CRESPI, fine proof; and Titian's Mistress, by FORSTER, fine 2 *Leans*

B. FRANCO.

- 2 199 Various of the Holy Family (27, 29, &c.); and other Subjects of the New Testament 5 *Do.*
- 8 200 Moses striking the Rock (2), before the address; The Flagellation (10), first state; and The Entombment (22), first state, very fine 3 *Do.*
- 3 201 St. John lying down (34), before the name; St. Jerome (37), and various Scriptural 6 *Rep. Sh.*
- 2 202 Hercules killing the Hydra (39); The Rape of Dejanira (40), first state; and other Mythological Subjects 6 *Leaves*
- 10 203 The Clemency of Scipio (54); and another impression, before the name of B. Franco; brilliant 2 *Leaves*
- 10 204 THE SAME (54), in a curious unfinished state, perhaps UNIQUE 1 *Do. for B.*
- 1 205 The Rape of Dejanira (40), before the address; Man with Compasses (62); different Animals (78), fine 3 *Leaves*

SCHOOL OF FONTAINEBLEAU.

- Rep. lib.* 206 Figures supporting Instruments of the Passion, from the Last Judgment of M. ANGELO, by D. DEL BARBIERE (3); The Repast (6), by the same; The Birth of the Virgin; and another of the same subject, different, anonymous, &c.; *fine* 5 .. 3
- Do.* 207 Henry II. entering the Temple of Immortality; Figure of Glory, by B. DEL BARBIERE; A Frieze of Fauns dancing; and others by anonymous artists of the Fontainebleau School 6
- Do.* 208 A curious representation of Cupping a Patient (anon. 87); Jupiter producing Rain, by L. DAVENT (54); Escape from a Besieged Town, by R. Boyvin (93); &c.; *fine* 5
- F. GRIMALDI.
- Supp.* 209 Various Etchings of Landscapes 17 .. 2
- J. GLAUBER.
- Do.* 210 Various Etchings of Landscapes, *fine* 11 .. 1
- URSE GRAF.
- Do.* 211 The Passion of Christ, in 24 pieces, woodcuts (B. 2), with an additional block of The Resurrection; in the original book as published, Passio Domini Nostri Jesu Christi, Argën. Anno. M.D.VIII. 25 / 11
- J. B. GHISI.
- Do. ant.* 212 David cutting off the Head of Goliath (6), *very fine* 1 .. 6
- Do.* 213 Another impression (6), *equally fine* 1 .. 9
- Supp. for* 214 Mars and Venus on a couch (13), *very fine*; Hercules and Antea (12); and David and Goliath (6) 3 .. 9
- B. III.* 215 Cupid sleeping (8); Group of Warriors (18); River God (19), *very fine*; &c. 4 .. 5
- Do. ant.* 216 The Naval Combat (20), *very fine* 1 .. 2
- Do.* 217 The Naval Combat (20); The Siege of Troy, by Gio. Ghisi, after J. B. Ghisi (29); and The Trojans deceived by Simon, by the same (28) 3
- GIORGIO GHISI.
- Lib. B.* 218 The Nativity (2); The Resurrection (9); and the lower portion of the large Nativity (3); *fine* 3 .. 2
- Supp. for* 219 The Resurrection (9); and Caius Marius (26), *before the inscription*; *fine* 2 .. 18

- 1 - 220 The Last Judgment, in 11 pieces (25) (*wanting the portrait of Michel Angelo*), *very rare* 1 *Byz. ec.*
- 3 6 221 Caius Marius (26), *before the inscription*; and The Trojans deceived by Sinon (28), *fine* 2 *Byz. ec.*
- 9 - 222 The Trojans deceived by Sinon (28), *before the address*; and The Entrance of the Greeks into Troy (29); *both very fine* 2 *Byz. ec.*
- 3 - 223 The Entrance of the Greeks into Troy (29), *exceedingly fine* 1 *Museo.*
- 2 6 224 Neptune seated (30); and Neptune standing on the Sea (31), two impressions, with differences 3 *Byz. ec.*
- 9 - 225 Victory holding a Globe (34); and Vulcan, Venus, and Cupids (35); *both very fine* 2 *Byz. ec.*
- 13 - 226 The four Ceiling Subjects (36-39), after PRIMATICCIO, *very fine* 4 *Byz. ec.*
- 10 - 227 Venus wounded by Thorns (40); and Diana on the shoulders of Orion (43); *both fine* 2 *Byz. ec.*
- 7 - 228 Hercules standing (41); and Venus embracing Adonis (42); *fine* 3 *Byz. ec.*
- 2 6 229 Diana borne by Orion (43); Hercules and the Hydra (44); and the Triumph of Bacchus (46) 3 *Byz. ec.*
- 16 - 230 The Three Fates (47), *before their names*; and another impression, *in the same state, but before "Cum privilegio Regis"*; *very fine* 2 *Byz. ec.*
- 2 6 231 Hercules and the Hydra (44); and The Oval Ceiling Pieces (48-51); *fine* 5 *Byz. ec.*
- 2 - 232 Jupiter and Antiope (52); Vulcan, Venus, and Cupids (54); Silenus sleeping (55); &c. 4 *Byz. ec.*
- 14 - 233 Vulcan and Venus (54); Silenus sleeping (55); and Hercules reposing (56); *fine* 3 *Byz. ec.*
- 3 - 234 The Birth of Memnon (57); Apollo and the Muses (58); &c.; *fine* 3 *Byz. ec.*
- 2 6 235 The Judgment of Paris (60); and the Death of Procris (61), *first state; fine* 2 *Byz. ec.*
- 3 6 236 The Judgment of Paris (60), *remarkably fine* 1 *Byz. ec.*
- 11 - 237 Angelica and Medora (62); The Calumny of Apelles (64); and the Prison Scene (66); *fine* 3 *Byz. ec.*
- 2 6 238 The Calumny of Apelles (64); The Dream (67); &c.; *fine* 3 *Byz. ec.*
- " - 239 The Cemetery (69), *exceedingly fine* 1 *Museo.*

ADAM GHISI.

<i>Tiffin</i>	240	The Flagellation (2), <i>very fine</i> ; and The Virgin and Child (4)	2	16
<i>Evans</i>	241	Faun piping (11); Cupids on Dolphins (13); Hercules (15, 21); Cupid on Dolphin (23); &c.	6	2
<i>Tiffin</i> <i>B.M.</i>	242	Cupids on Dolphins (13, 23); Mars (25); The Judgment of Hercules (26); &c.; <i>fine</i>	5	5
<i>Lawson</i>	243	The Judgment of Hercules (26); Bacchanalian Subject (24); and various	5	3
<i>Tiffin</i> <i>B.M.</i>	244	Servitude, a young Man bearing a Yoke (103), <i>very fine</i> , with a reverse; A Sacrifice (104); and a Lion attacking a Horse (107); <i>fine</i>	5	15

DIANA GHISI.

<i>Evans</i>	245	THE WOMAN TAKEN IN ADULTERY (4), <i>brilliant</i>	1	11
<i>Appt.</i>	246	The Birth of St. John (26); The Virgin and Child in the Clouds (31); and the Continenence of Scipio (33); <i>fine</i>	3	6
<i>Harvis</i>	247	The Continenence of Scipio (33); Horatius Cocles (34); Battle (35); Farnese Statue (37); <i>fine</i>	4	1
<i>Tiffin</i> <i>B.M.</i>	248	The Slave extracting a Thorn from his Foot (42); Two Women with bundles (43); and The Mountebank (44); <i>fine</i>	3	2
<i>Tiffin</i> <i>B.M.</i>	249	The Mountebank (44), <i>before the address</i> ; and A Sacrifice to Jupiter (46); <i>both very fine</i>	2	18
<i>Evans</i>	250	The Birth of Apollo and Diana (39), <i>exceedingly fine</i> , <i>before the address</i>	1	7
<i>Harvis</i>	251	Another impression of the last (39); A Frieze of Horsemen, on three sheets (45), <i>fine</i> ; &c.	3	1

ALBERT DURER—(Continued from page 11).

<i>Rosada</i>	252	St. Jerome doing penance (61), <i>very fine</i>	1	14
<i>Lawson</i>	253	The Same (61), <i>brilliant</i> , <i>but injured</i>	1	18
<i>Harvis</i>	254	The Satyr and Family (69), <i>very fine</i>	1	5
<i>Evans</i>	255	The Sorceress (67), <i>very fine</i>	1	11
<i>Co.</i>	256	A study of five Figures, an etching (70), <i>very fine</i>	1	8
<i>Palmer</i>	257	The Rape of Amymone (71), <i>very fine</i>	1	16
<i>Rosada</i>	258	The Same (71), <i>extra fine</i>	1	5
<i>Tiffin</i>	259	The Rape of Proserpine (72), <i>fine</i> , <i>before the plate was corroded</i>	1	7
<i>Palmer</i>	260	JEALOUSY (73), <i>exceedingly fine</i>	1	5
<i>Rosada</i>	261	MELANCHOLY (74), <i>very fine</i>	1	2 11

18	262	MELANCHOLY (74), <i>also very fine</i>	1	<i>Nasada</i>
17	263	The Group of naked Females (75), <i>very fine</i>	1	<i>Repelli.</i>
2 11	264	INDOLENCE, OR THE DREAM (76), <i>extra fine</i>	1	<i>Evans.</i>
8 7 6	265	THE LARGE FORTUNE, OR TEMPERANCE, (77), <i>exceedingly fine</i>	1	<i>Do.</i>
10	266	JUSTICE SEATED ON A LION (79), <i>brilliant</i>	1	<i>Tiffin.</i>
"	267	The Lady on Horseback (82); and The Peasant scolding his Wife (83), <i>both fine</i>	2	<i>Do.</i>
8	268	The Oriental Family (85); and The Ensign (87), <i>fine</i>	2	<i>Repelli.</i>
11	269	The Market Peasants (89), <i>very fine</i>	1	<i>Tiffin.</i>
16	270	The Bagpiper (91), <i>extra fine: from Dumesnil's Collection</i>	1	<i>Evans.</i>
"	271	Le Violent (92); and The Lovers on a bank (93), <i>both fine</i>	1	<i>Repelli.</i>
6	272	The Lovers (93), <i>very fine</i>	1	<i>Evans.</i>
12	273	The Promenade (94); and The Monstrous Hog (95), <i>fine</i>	2	<i>Fancett.</i>
9	274	The Small Horse (96), <i>very fine</i>	1	<i>Nasada.</i>
4 10	275	THE KNIGHT AND DEATH (98), A SUPERB IMPRESSION	1	<i>Tiffin.</i>
2	276	The Cannon Landscape (99), an etching, <i>fine</i>	1	<i>Evans.</i>
8 4	277	The Escutcheon with a Cock (100), <i>extra fine</i>	1	<i>Evans.</i>
18	278	The Escutcheon with a Skull (101); and Apollo and Diana (68), <i>fine</i>	2	<i>Alber.</i>

WOODCUTS BY ALBERT DURER.

18	279	The large Passion (4-15), <i>before the letter-press at back</i> (wanting Nos. 4, 13, 14, and 15); Samson slaying the Lion (2), &c.	11	<i>Evans.</i>
5	280	The small Passion in 37 pieces (16-52), with the title, <i>before</i> <i>the letter-press at back, with some duplicates and copies, in</i> <i>mounted in a vellum bound volume</i>	63	
14	281	A portion of the Apocalypse (60-75); The Last Supper, &c.	9	<i>Evans.</i>
13	282	The Life of the Virgin (76-95), <i>before the text on the backs</i>	20	<i>Do.</i>
12	283	A portion of the preceding Set, <i>many of them before the letter-</i> <i>press</i>	12	<i>Do.</i>
7	284	Various Holy Families and Saint Subjects, <i>fine</i>	8	
8	285	The Patrons of Austria (116); The Martyrdom of ten thousand Saints (117); and others	6	<i>Do.</i>
5	286	The Holy Trinity (122); The Last Judgment (124); and various, <i>all fine</i>	7	<i>Fancett.</i>
18	287	The Bath (128); The Cavalier (131); The Portrait of Durer, &c.	4	<i>Do.</i>

- Engrs.* 288 The Triumph of the Emperor Maximilian (139), *imperfect*; and Christ mocked, an etching, after DURER, by C. MAURER, *fine and scarce* 2 .. 2

THE HOPFERS.

- Do.* 289 The Holy Family, by J. HOPFER; Interior of a Church; and Subjects after Mantegna, by D. HOPFER, *fine, before the numbers* 5 .. 10

MASTER WITH THE MONOGRAM H^F-E

- Subs.* 290 The Nativity (1), *fine and rare* 1 .. 10
Engrs. 291 Jason with the Golden Fleece (3), *very fine and rare* 1 .. 8
Engrs. 292 The Vintage (5), after BECCAFUMI, *fine and rare* 1 .. 3

A. HOUBRAKEN.

- Engrs.* 293 QUEEN CATHERINE HOWARD, and GEORGE, PRINCE OF DENMARK, *fine proofs* 2 ..
Do. 294 Abbot, Archbishop of Canterbury; Digby, Earl of Bristol; Lord Carleton; William Harvey, &c., *very fine, on india paper* 5 .. 10
Engrs. 295 ARCHBISHOPS ABBOT AND TILLOTSON, *fine proofs* 2 .. 7
Do. 296 Duke of Buckingham, Lord Coventry, Bacon, Chaucer, and others, *fine* 8 .. 10
Engrs. 297 SAMUEL GARTH, and DR. SAMUEL CLARKE, *fine proofs* 2 .. 6
Engrs. 298 Fleetwood, Ireton, Pym, Hamden, and Lambert, *on india paper, very fine* 5 .. 10
Engrs. 299 Earls of Lindsey, Morton, Nottingham, Northumberland, &c., *fine* 8 .. 7
Engrs. 300 Finch, Earl of Nottingham; Cecil, Lord Burleigh; and Earl of Godolphin, *proofs* 3 .. 8
Engrs. 301 GEORGE HAMILTON, EARL OF ORKNEY, *fine proof* 1 .. 12
Do. 302 Dukes of Richmond and Schomberg; Sir P. Sidney; Archb. Tillotson; Sir Henry Vane, &c., *some on india paper, fine* 7 .. 15
Engrs. 303 JOHN, LORD SOMERS, and GENERAL TALMASH, *fine proofs* 2 .. 8

J. AND C. HEATH.

- Engrs.* 304 Titian's Daughter; Gentleman of the Court of Charles I; and Titian's Schoolmaster (the latter by FITTLER), *from Buchanan's Gallery, fine india proofs* 3 .. 2

LUCAS KRUG.

- 5 .. 305 The Nativity (1); The Adoration of Wise Men (2) 2 *Drawings*

V. LEFEBRE.

- 2 .. 306 Etchings of Landscapes, after TITIAN; and others, after
POUSSIN, &c. 13 *Do.*

LERPINIERE, LOWRY, &c.

- 10 .. 307 Storm, after VERNET, by LERPNIERE; Landscape, after
POUSSIN, by LOWRY; Waterfall, after RUYSDAEL, by J.
SMITH, &c., *all fine proofs* 6 *Do.*

G. LONGHI.

- 10 .. 308 The Magdalen reading, after COREGGIO, *fine old impression* 1 *Draw.*

LUCAS VAN LEYDEN.

- 13 .. 309 A SET OF SIX OF THE HISTORY OF ADAM AND EVE (1-6),
very fine 6 *Do.*
- 4 .. 310 A portion of the same Set (1-4) 4 *Reprints*
- 8 .. 311 Adam and Eve eating the Forbidden Fruit (7), *very fine* 1 *Reprint*
- 1 .. 312 The same Subject (8), *very fine* 1 *Draw.*
- 8 .. 313 The same Subject differently treated (9 and 10); The Death of
Abel (13); The dismissal of Hagar (18), &c. 5 *Reprints*
- 11 .. 314 Potiphar's Wife accusing Joseph (21); Joseph interpreting the
Dream (23), and copy; and the Return of Jephtha (24),
fine 4 *Draw.*
- 11 .. 315 Delilah cutting off the hair of Samson (25), *very fine* 1 *Reprint*
- 10 .. 316 DAVID PLAYING BEFORE SAUL (27), *very fine* 1 *Draw.*
- 8 .. 317 Another impression of the Same (27) 1 *Letter.*
- 9 .. 318 David with the Head of Goliath (26); David praying (29); and
The Triumph of Mordecai (32) 3 *Drawings*
- 5 .. 319 ESTHER BEFORE AHASUERUS (31), *VERY FINE* 1 *Draw.*
- 8 .. 320 The Triumph of Mordecai (32); Susannah and the Elders (33),
&c. 3 *Letters.*
- 5 .. 321 The Meeting of St. Anne and St. Joachim (34); The Annun-
ciation (35), and the copy; and The Visitation (36), *fine* 4 *Draw.*
- 7 .. 322 Susannah and the Elders (33), *fine* 1 *Reprint*
- 4 .. 323 The Baptism of Our Saviour (40), *very fine* 1 *Do.*
- 3 6 324 The Adoration of the Magi (37); and The Temptation in the
Wilderness (41) 2 *Letters.*

<i>Ex. mss.</i>	235	THE PASSION OF OUR LORD (43-56), <i>fine</i>	14	/	8
<i>Bibbs.</i>	326	A portion of the same Set (43-56), and 2 copies	11	"	9
<i>Do.</i>	327	Christ praying on the Mount (57), <i>without the border, but fine</i> ; and The Bearing the Cross (67), <i>very fine but damaged</i> , <i>circles very rare</i>	2	"	19
<i>Liffen.</i>	328	The Crowning with Thorns (68), <i>two impressions, and a copy</i> ; and the same Subject, larger (69)	5	"	5
<i>Biops.</i>	329	Christ presented to the People (71); and The Crucifixion (74), <i>with an impression of the last printed in red</i>	3	"	6
<i>Mosden.</i>	330	Bearing the Cross (72); Offering drink to Our Lord (73); Our Lord with Attributes of the Passion (76); and The Return of the Prodigal (78), <i>two impressions</i>	5	"	6
<i>Liffen.</i>	331	OUR LORD APPEARING TO MARY MAGDALEN (77), <i>very fine and rare</i>	1	3	15
<i>Ex. mss.</i>	332	The Return of the Prodigal Son (78), <i>fine</i>	1	"	18
<i>Bibbs.</i>	333	Another impression of the last (78)	1	"	10
<i>Faussett.</i>	334	Various of the Virgin and Child (79, 81, 82, 83, 84)	8	"	7
<i>Rymer.</i>	335	St. Luke, and others of Saints (102, 105, 106, 108); and The Conversion of Saul (107), <i>two impressions</i>	7	"	4
<i>Faussett.</i>	336	St. John in the Desert (110), and his Decollation (111); St. Jerome (112-114); St. Sebastian (115); and The Temp- tation of St. Anthony (117)	7	"	5
<i>Mosden.</i>	337	Mary Magdalen enjoying the pleasures of the World, called The Dance of the Magdalen (122), <i>extremely rare</i>	1	"	11
<i>Rymer.</i>	338	St. Sebastian (115), <i>fine</i> ; St. Anthony (116); Magdalen in the Desert (123), <i>the last extremely rare</i>	3	"	7
<i>Ex. mss.</i>	339	The Magdalen standing in the Clouds (124), and two copies; and St. Catherine, an etching (125), <i>fine, &c.</i>	5	"	7
<i>Revelles.</i>	340	The Seven Cardinal Virtues (127-133), <i>fine</i>	7	"	11
<i>Faussett.</i>	341	The Monk Sergius killed by Mahomet (126); Faith (127); Justice (131); Lucretia (134), &c.	5	"	5
<i>Liffen.</i>	342	Virgil the Poet suspended in a Basket (136), <i>fine</i>	1	"	5
<i>Faussett.</i>	343	The Same (136), <i>two impressions, with the address of M. Petri</i> ; and Mars and Venus (137)	3	"	3
<i>Ex. mss.</i>	344	MARS AND VENUS (137), EXCEEDINGLY FINE	1	6	6
<i>Rymer.</i>	345	Venus and Cupid (138); Minerva (139), and copy; The Beggars (143), &c.	8	"	5
<i>Liffen.</i>	346	THE PROMENADE (144), BRILLIANT	1	3	18
<i>Faussett.</i>	347	Man and Woman seated (148); The Fool (150); Female feeding a Hind (153); The Musicians (155), and copies 8	"	"	3

- 348 The Musicians (155); The Surgeon (156); The Dentist (157),
 and copies; The Uylenspiegel (159), a copy; and a
 Design for an Ornament (164) 8 *Supp.*
 349 Various Ornaments and Fancy Subjects (162, 165, 166, 171) 11 *Do.*
 350 Portrait, said to be of Lucas Van Leyden (174); and St.
 Jerome, after him, by Passe 2 *Rep.*

DRAWINGS BY THE OLD MASTERS.

ITALIAN SCHOOL.

- 351 Specimens by POLIDORO, J. ROMANO, and others 8 *Ham. MS.*
 352 A Feast, by PRIMATICCIO; Females weaving, &c., by VASARI;
 A Figure, *red chalk*, M. ANGELO, &c. 4 *Supp.*
 353 Head of the Virgin, GUIDO; and various by C. MARATTI,
 RONCALLI, &c. 12 *Ham. MS.*
 354 The Expulsion of Adam and Eve, and a Figure of St. Jerome,
in pen, by PASSAROTTI; Adam and Eve, by P. VERONESE;
 and other Drawings 9 *Supp.*
 355 Landscape, *red chalk*, by CARACCI (with the print); other
 Landscapes by CARACCI, VANDER CABEL, &c. 10 *Ham. MS.*
 356 The Assumption of the Virgin, by LANFRANCO, &c.; A Saint
 performing a Miracle, by ZUCCHERO; and others 5 *Do.*
 357 The Portrait of Domenichino, and various Specimens by Italian
 Artists 20 *Do.*
 358 The Rape of the Sabines, a *frieze in chalk*, by POLIDORO, with
 the engraving; others of Vases, &c., by the same, *pen and*
bistre 8 *Rep.*
 359 Various specimens by CARACCI, CANGIAGIO, P. FARINATO,
 &c. 12 *Ham. MS.*
 360 Others by B. FRANCO, ZUCCHERO, BASSANO, PALMA, &c. 12 *Do.*
 361 A Torso from the Antique, by POLIDORO; Holy Family,
 TITIAN; and various 13 *Do.*
 362 Christ in the Garden, by ZUCCHERO; The Deluge, by Rosso;
 Martyrdom of a Saint, GUERCINO; and others 14 *Ham. MS.*
 363 A Miracle, and Head of a Boy, CARACCI; Design for a Helmet,
 PRIMATICCIO; others by PARMEGIANO, P. VERONESE,
 &c. 11 *Rep.*
 364 Studies of Figures, *in pen*, by B. BANDINELLI; another, *in red*
chalk, PARMEGIANO, &c. 10 *Do.*

<i>Ross etc.</i>	365	The Visitation, SALEMBINI; A Male Figure, COREGGIO; Man's Head, CARPIONE; Figure, A. DEL SARTO, &c.	9	10
<i>Ham etc.</i>	366	A Battle, a spirited pen drawing, by B. FRANCO; St. Jerome, red chalk, GUERCINO; The Flagellation, VENUSTI, &c.	7	10
<i>Ac.</i>	367	St. Anthony and another Saint, LANFRANCO; Mother and Child, BORNINO; A Martyrdom, P. CORTONA; and other specimens	7	11
<i>De.</i>	368	Various specimens by Italian Artists	15	8
<i>Raphael</i>	369	The Battle of Constantine, CIRRO FERRI; The Conversion of Saul, P. TESTA; Interior of a Church, BIBIENI; Holy Family, ZUCCHERO, &c.	5	14
<i>S. J. etc.</i>	370	An Architectural Design of two Figures, by P. FARINATO; Crowning of a Doge, by TINTORETTO; Friezes, by POLIDORO, &c.	7	15
<i>Ham etc.</i>	371	The Resurrection, by P. CORTONA; Nativity, Rosso; a spirited Study of Horses, by B. FRANCO; The Crucifixion, and another, in colours, by CASTIGLIONE, &c.	6	10
<i>Ac.</i>	372	A Subject of four Figures, attributed to RAPHAEL, with a print; Marine Deities, J. ROMANO; Horses fighting, BOURGOGNONE, &c.	7	13
<i>De.</i>	373	Old Man's Head, C. MARATTI; Mother and Child, CAMASSEI; Reapers, P. CORTONA; and Landscapes by various artists	7	6

THIRD DAY'S SALE.

£171. 5.

J. MARTIN.

LOT

<i>Publ.</i>	374	Illustrations of Milton's Paradise Lost, fine proofs	24	1. 9 ..
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NIC. MIGNARD.

<i>Ross etc.</i>	375	Scriptural and Profane Subjects, after Ann. Caracci; Lot and his Daughters, a proof before any letters; Decollation of a Saint; and Jupiter and Antiope, by D. VANDEN DYCK	7	6 ..
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A. MASSON.

<i>Charles</i>	376	Christ and his Disciples at Emmaus, after Titian, very fine	1	16 ..
<i>Ch. etc.</i>	377	Count Harcourt, called Le Cadet a la Perle, before the figure &c., very fine	4,	1. 19 ..

R. MORGHEN.

- 378 Parce Somnum Rumpere, after TITIAN, *fine* 1 - 18 -
 379 The Equestrian Portrait of Francis Moncada, after VAN DYCK,
fine 17. 16/ 1/19

ISRAEL VAN MECKEN.

- 380 THE MARRIAGE OF THE VIRGIN (33), EXTREMELY FINE 12. 10
 381 The Seizure of Christ (11); and an Ornament (198) 2/1.

GIROLAMO MOCETTO.

- 382 THE BAPTISM OF OUR SAVIOUR (2),
B.M. BRILLIANT IMPRESSION IN ~~PERFECT PRESERVATION~~, AND
 OF THE UTMOST RARITY *fine design* - 126 -

- 383 ST. JOHN STANDING, HOLDING A CUP (5),
B.M. VERY FINE AND EXCEEDINGLY RARE 121 -

- 384 A BATTLE (8), *the second portion of the print described by
 Bartsch, and which he appears not to have known, having
 the date 1496, and the name MOCETUS, thus completing
 the inscription HIERONIMUS, on his portion of the en-
 graving; a figure on the right is unfinished. From Mr.
 Thos. Wilson's Collection, perhaps UNIQUE, and very fine
 in impression and condition very ugly* 130 -

BENEDETTO MONTAGNA.

- 385 Female with a Satyr and two Cupids (21), *fine and rare* 1/13 -

NIC. DA MODENA.

- 386 St. Christopher (25); St. Dominic (26), *rare* 2 - 6 -

J. B. DEL MORO.

- 387 A Sacrifice (19); The Vestal Tucia (30); Hercules killing the
 Hydra, by MARCO DEL MORO (6); and various etchings of
 the period 9 - 5 -

NADAT, THE MASTER OF THE MOUSETRAP.

- 388 THE TWO ARMIES (2), FIRST STATE, *very rare and fine* 16-10

NANTEUIL.

- 389 Le Duc d'Anguien, Charles d'Orleans, Comte de Danois, &c.,
fine 4 - 16 -

- 390 Cardinal Mazarine, Bishop Beaumanoir de Lavardin, Archbp.
 Bouthillier, &c., *very fine* 4 1. 2

- 391 Le Duc d'Espéron, *fine proof*; and Honoré Courtin, *very fine* 2 - 10 -

- Jeff.* 392 Bishop Bosquet, Mich. De Masle, l'Abbé Molé, Bishop de Nesmond, &c., *fine* 5 / 3
- Reynolds.* 393 H. D. Guénégaud, *before the Order*; Gilles Boileau, *proof before the inscription*; President de Mesmes, &c. 4 — 18 —
- Do.* 394 Michel Le Tellier; J. B. Colbert, *two different*; B. Poncet, &c., *fine* 6 / 9 —

C. ONOFRI.

- Reynolds.* 395 Various Etchings of Landscapes 11 — 1 —

A. VAN OSTADE.

- Jeff.* 396 Etchings of various subjects, *some fine* 14 — 10 —

PIRANESI.

- Adams.* 397 Views in Rome, *very fine* 16 — 18 —

Palmer 397^{*} POND AND KNAPTON.

- 398 LANDSCAPES, AFTER CLAUDE AND POUSSIN, ENGRAVED BY
Evans VIVARES, CHATELAIN, WOOD, MASON, &c., and published
by Pond and Knapton, a most beautiful set, from the Col-
lection of DAVID GARRICK, in a volume half bound 1. 2
- Shelley* 399 A portion of the same work, *fine* 11 — 3 —

ANT. POLLAJUOLO.

- Evans* 400 THE BATTLE OF NAKED MEN (*B. vol. xiii. p. 202*),
exceedingly fine 1 / 4 —
- Yo* 401 Another of the Same, *also very fine* 1 — 10. 6
- Reynolds.* 402 Another impression, *inferior* 1 — 5 —
- Do.* 403 Another impression, *not so good* 1 — 2. 6

THE MASTER WHO MARKED P. P.—(*B. vol. xiii. p. 357*).

- Evans* 404 LA PUISSANCE DE L'AMOUR (3),
FIRST STATE BEFORE ADDITIONAL WORK, OF THE GREATEST
RARIETY; from Sir M. Sykes's Collection 123. 10

G. PENCZ.

- Reynolds.* 405 Subjects from the Old Testament; Artemesia, and others from
Roman History, *fine* 11 — 18 —
- Evans* 406 THE TRIUMPHS OF PETRARCH, THE SET (117-122),
exceedingly fine 6 / 13
- Lawson.* 407 THE SIEGE OF CARTHAGE (86), *very fine, before the address of*
Salamanca; and another *with the address* 2 — 7 —

F. POILLY.

- Swans* 408 Louis XIV. in an oval, with emblematical devices; and The Holy Family, after RAPHAEL, *both very fine* 2/2

AND. MANTEGNA.

- Tiffin* 409 THE FLAGELLATION (1), BRILLIANT 1-16-
J. 410 The Entombment (3), *fine*; and the copy, by ZOAN ANDREA 2 3. 8
Swans 411 The Entombment (3), *fine* 1-5-
De 412 THE DESCENT INTO HELL (5), *very fine* 1-13-
Tiffin 413 THE DESCENT INTO HELL (5), EXTRA FINE 1-16-
Swans 414 Another of the same (5), *inferior* 1-4-
Tiffin 415 THE VIRGIN AND CHILD (8), FIRST STATE BEFORE THE
~~B. W.~~ *cut* GLORIES ROUND THE HEADS, EXCEEDINGLY FINE, AND
OF THE UTMOST RARITY; *from Sir M. Sykes' Collection* 1 12. 18
Swans 416 The Triumphs of Julius Cæsar (11 and 12), *fine*; *from the*
same Collection 2-3-
Swans 417 THE ELEPHANTS BEARING TORCHES (12), *remarkably fine* 12. 18.
J. 418 Soldiers carrying Trophies (13), *very fine* 1-16-
J. 419 The same subject reversed (14), with the pilaster, *very fine* 1/10
Tiffin 420 Elephants bearing Torches (12); and Soldiers carrying Trophies
(13), copies, by J. A. DE BRESCIA, *very fine* 2/1-
Swans 421 HERCULES AND ANTÆUS (16), *very fine and perfect* 1/1 8-
J. 422 The Combat of Tritons (17 and 18), *very fine* 2/15-
Small 423 The Combat of Tritons (18), *fine* 1-3. 6
Swans 424 Another of the same (18), *fine* 1-3-
Swans 425 The Wine Press (19), *fine* 1-1. 6
Swans 426 Silenus supported by Satyrs (20), *fine* 1-4-
Tiffin 427 SILENUS SUPPORTED BY SATYRS (20), REMARKABLY FINE 12-
Swans 428 The Wine Press (19); and Nymphs Dancing, after MANTEGNA,
by ZOAN ANDREA 2-5-
Swans 429 Duplicates of the last lot 2-3-
Tiffin 430 BUST OF AN OLD MAN IN A CAP (23)
very fine, and extremely rare 19-
Swans 431 TWO FIGURES OF MEN IN ROUND HATS, one leaning on his
stick, and the other ascending a step, much in the style of
Mantegna, but not described by Bartsch, *extremely rare*;
from Sir M. Sykes' Collection (lot 1066) 15. 7. 6

MARC ANTONIO RAIMONDI, AUG. VENEZIANO, AND
MARCO DA RAVENNA.

<i>Amu.</i>	432	ADAM AND EVE DRIVEN FROM PARADISE (2), <i>fine</i>	1 1/4
<i>Evans</i>	433	Abraham's Sacrifice (5); and Isaac blessing Jacob (6), by A. VENEZIANO, <i>fine</i>	2—8—
<i>Repelli.</i>	434	God appearing to Isaac (7), <i>fine</i>	1—8—
<i>Tiffin</i>	435	JOSEPH AND POTIPHAR'S WIFE (9), VERY FINE	13. 10
<i>Reisda.</i>	436	The Massacre of the Innocents, the second plate (20)	1—8—
<i>Repelli.</i>	437	Mary Magdalen washing the feet of Christ (23); The Massacre of the Innocents (20), copy; The Nativity (17); and the Three Maries (33)	4—10—
<i>Reisda.</i>	438	The Virgin lamenting over the Body of Christ, with the naked arm (34), <i>fine, but damaged</i>	17. 7
<i>Evans</i>	439	The Maries proceeding to the Tomb (33); and the Descent from the Cross (38), by AUG. VENEZIANO, <i>fine</i>	2—13—
<i>Repelli.</i>	440	The Death of Ananias (42); and Paul Preaching at Athens	2—5—
<i>Tiffin</i>	441	PAUL PREACHING AT ATHENS (44), ~~EXCEEDINGLY FINE~~	16—
<i>D.</i>	442	MARY AND MARTHA ASCENDING THE STEPS (45), <i>very fine</i>	18. 5
<i>Repelli.</i>	443	The Virgin and Child, with St. John and the Angels (51), by A. VENEZIANO, <i>fine</i>	1—6—
<i>Reisda.</i>	444	The same, in the first state, with the date of 1516, <i>very rare</i>	1—6—
<i>Evans</i>	445	The Madonna with the Fish (54)	12. 2
<i>Reisda.</i>	446	The HOLY FAMILY, called the Madonna with the long thigh (57), <i>very fine</i> ; from Sir M. Sykes' Collection	14—
<i>Wittm.</i>	447	St. Mark (94), and copy; St. Matthew (95); and St. Jerome (102)	4—3. 6
<i>Repelli.</i>	448	St. Michael (106), by M. DA RAVENNA, <i>fine</i>	1—5—
<i>Reisda.</i>	449	THE FIVE SAINTS (113), ~~BRILLIANT~~ <i>good</i>	1/3—
<i>Tiffin</i>	450	SAINT CECILIA (116), ~~VERY FINE~~ <i>colossal</i> from Sir Thos. Lawrence's Collection	114—
<i>D.</i>	451	The Martyrdom of St. Lawrence (104), a rare woodcut copy, size of the original, not described by Bartsch	1. 6
<i>Evans</i>	452	THE MARTYRDOM OF ST. FELICITA (117), ~~exceedingly fine~~	12. 5
<i>D.</i>	453	ANOTHER IMPRESSION OF THE SAME, <i>nearly as fine</i>	13—
<i>Tiffin</i>	454	The Martyrdom of St. Felicita (117), copies A. and B. <i>very fine</i>	2—7—
<i>Evans</i>	455	DIDO STABBING HERSELF (187), EXCEEDINGLY FINE	14. 14
<i>Reisda.</i>	456	Ephigenia (194), <i>very fine</i>	12. 9—

<i>Tiffin</i>	457	The Combat of Entellus and Daret (195), by M. DA RAVENNA <i>very fine</i>	1-7-
<i>Swans</i>	458	AN EMPEROR MEETING WARRIORS (196), engraved by M. ANTONIO and AUG. VENEZIANO in conjunction <i>remarkably fine</i>	15.5-
<i>Knoll</i>	459	Another impression of the last; and The Combat of Entellus and Daret	2-6-
<i>Fawcett</i>	460	Duplicates of the last lot	2-3-
<i>Mosda</i>	461	Ephigenia (194); and Meeting of Warriors (196), &c.	3-4-
<i>Fawcett</i>	462	Camillus (201); and Four Bas-reliefs from the Trajan Column (202-205)	5-1-
<i>Do.</i>	463	Alexander depositing the Works of Homer (207); and Bas- relief (202)	2-2-
<i>Swans</i>	464	THE RAPE OF HELEN (209), <i>very fine cleaned</i>	15.10-
<i>Tiffin</i>	465	Another of the same (209)	1-5-
<i>J.</i>	466	The Battle of the Cutlas (211), <i>very fine</i>	1-6-
<i>Knoll</i>	467	A duplicate of the last (211); Silenus, 240, &c.	3-3.6-
<i>Slavot.</i>	468	THE TRIUMPH OF TITUS (213), <i>fine</i>	12.10-
<i>Knoll</i>	469	The Triumph of Titus (213); and Trajan Fighting (206), copies	2-2-
<i>Swans</i>	470	Two Fauns carrying a Child (230), <i>fine (bad)</i>	1-13-
<i>Fawcett</i>	471	March of Silenus (240); a Frieze (242); and a Portion of Bacchanalian Frieze (249)	3-4.6-
<i>Swans</i>	472	The Statue of Laocoon, by RAVENNA (243), <i>very fine</i>	1-2-
<i>Tiffin</i>	473	Lycaon changed into a Wolf (244), by AUG. VENEZIANO <i>first state, with the date of 1523</i>	1-2.6-
<i>Swans</i>	474	Orpheus and Euridice (282); Two of the Muses (271, 273); and Young and Old Bacchus (294)	3-3-
<i>Tiffin</i>	475	ORPHEUS AND EURIDICE (295), <i>fine and extremely rare, but not perfect</i>	14.15-
<i>Holloway</i>	476	A Faun with a Child (296), <i>fine</i>	1-8-
<i>J. G.</i>	477	A SATYR CARRYING A NYMPH (300), <i>SUPERB</i>	13.12-
<i>Mosda</i>	478	Statues after the Antique, the set of four (301-4), by AUG. VENEZIANO, <i>very fine</i>	4-1-

(The works of Marc Antonio, &c., are continued at page 32.)

G. REVERDINUS.

<i>Tiffin</i>	479	The Nativity, a circle, <i>undescribed by Bartsch, fine and rare</i>	1-10-
<i>Swans</i>	480	The Last Judgment (15), a circle, <i>fine and rare</i>	1-1-

- Supp.* B. M. 481 Mars, Venus and Cupid (18); and Mars and Venus surprised by Vulcan (19), *very fine* 2 / 3
- Supp.* B. M. 482 Lucretia, a small circle, *not in Bartsch*; Bacchus, a circle, mon. B.; and Boys Playing, *all fine* 3 .. 10

ROBETTA.

- Following* 483 The Adoration of the Magi (6), *very fine and rare* 1 .. 6
- Repith.* 484 Another impression, *nearly as fine* 1 .. 4
- Do.* 485 The Lover tied to a Tree (25), *fine* 1 .. 5
- Small.* 486 The same, *equally fine* 1 .. 2

G. RIBERA (SPAGNOLETTO).

- Repith.* 487 St. Jerome, two, different; The Martyrdom of St. Bartholomew; and the Holy Family, *fine* 4 .. 8

RUYSDAEL.

- Good a.* 488 Two Landscapes; an Etching, by EVERDINGEN, *first state*; and Landscape, NAIWYNX 4 .. 8

C. RAHL.

- Palae.* 489 The Virgin and Child, after COREGGIO, *fine proof* 1 .. 8

J. T. RICHOMME.

- Shilley.* 490 Adam and Eve, after RAPHAEL, *very fine* 1 / 16

J. L. ROULIET.

- Evant.* 491 The Three Maries with the Body of Christ, after CARACCI *very fine* 1 .. 13

THE WORKS OF RUBENS.

- Do.* 492 The Judgment of Solomon, by BOLSWERT; Jacob and Esau, by BAILLU; Daniel in the Lion's Den, by LEEUW; *on satin, &c.* 5 .. 8
- Do.* 493 The Visitation, by DE JODE; the Nativity, by LAUWERS and WITDOUC, &c. 4 .. 13
- Following* 494 The Massacre of the Innocents, on two sheets, by PONTIUS; and the Adoration of the Magi, by VOSTERMAN, *fine* 2 .. 8
- Evant.* 495 The Virgin and Infant, by BOLSWERT; and St. Terese, by the same, *first address, &c.* 4 .. 11
- Do.* 496 The Resurrection of Lazarus, and The Last Supper, by BOLSWERT, *first address, very fine* 2 .. 15
- Do.* 497 Christ bearing the Cross, by PONTIUS, *very fine* 1 .. 7
- Do.* 498 The Crucifixion, on three sheets, by WITDOUC, *very fine* 1 .. 9

8	499	The Entombment, by BOLSWERT; St. Cecilia; the Death of St. Anthony, &c	4	Leaves
13	500	The Triumph of Religion, and Sacrifice at Lystra, on two sheets, by LAUWERS; and the Holy Family, with Angels dancing, after VAN DYCK, by BOLSWERT, <i>first address, very fine</i>	3	Do.
9	501	River God with Abundance, by DE JODE, <i>proof</i> ; The Three Graces by the same; Peter's Denial, after SEGERS, &c.	6	Do.
17	502	The Garden of Love, by LEMPEREUR, <i>fine proof</i>	1	Supra.
11	503	The Wife of Rubens attended by a Page; and the Death of Hippolitus, by EARLOM, <i>fine proofs</i>	2	Ar. & d.
19	504	A Portion of the Luxemburg Gallery (<i>wanting the title, the portrait of Rubens, &c.</i>) <i>beautiful impressions, before the plates were retouched</i>	16	Shades
9	505	Portraits of Royal Personages, by SOUTMAN, VAN SOMPEL, SUYDERHOEF, LOUYS, &c., <i>very fine</i>	12	Supra.
4	506	Landscapes, by BOLSWERT	23	Shades

R. STRANGE.

* * * *The following Works of SIR R. STRANGE are all as fine as possible, with their full margins.*

11	507	The Portrait of Sir Robert Strange, after Greuze, <i>two states</i>	2	Leaves.
11	508	Le Retour du Marché, after WOUVERMANS; and Cupid, after VAN LOO	2	Leaves.
17	509	The Magdalen, and Cleopatra, after GUIDO, a pair	2	Do.
17	510	The Virgin, and The Angel Gabriel, after GUIDO, a pair	2	Ar. & d.
1	511	Te Deum Laudamus, and Parce Somnum rumpere, after C. MARATTE, a pair	2	Leaves.
17	512	Liberality and Modesty, after GUIDO; and Apollo rewarding Merit, after A. SACCHI; a pair	2	Do.
15	513	The Finding of Romulus and Remus, and Cæsar putting away Pompeia, after P. CORTONA; a pair	2	Do.
6	514	The Children of Charles the First, after VAN DYCK	1	Supra.
1	515	Belisarius, after SAL. ROSA	1	Ar. & d.
10	516	Another impression of the last, <i>wanting margin</i>	1	Do.
1	517	St. Agnes, after DOMENICHINO	1	Leaves.
9	518	The Judgment of Hercules, after POUSSIN	1	Hippolitus.
13	519	Venus attired by the Graces, after GUIDO	1	Shades.
14	520	Another impression of the last	1	Leaves.
18	521	Justice and Meekness, after RAPHAEL, a pair	2	Shades.
18	522	Cupid sleeping, and the Offspring of Love, after GUIDO, a pair	2	Leaves.

<i>Shirley</i>	523	Cupid sleeping, after GUIDO	1	"	4
<i>Evans</i>	524	Abraham dismissing Hagar, and Esther before Ahasuerus, after GUERCINO, a pair	2	1	10
<i>Evans</i>	525	Joseph and Potiphar's Wife, after GUIDO; and Venus blinding Cupid, after TITIAN; a pair	2	1	13
<i>Evans</i>	526	VENUS BLINDING CUPID, A SUPERB PROOF BEFORE ANY LETTERS	1	4	16
<i>Do.</i>	527	Venus and Danae, after TITIAN, a pair	2	2	7
<i>Adolstadt</i>	528	Charles the First in his Robes, after VAN DYCK	1	1	17
<i>Evans</i>	529	The Holy Family, with St. Jerome, &c., after COREGGIO; and St. Cecilia, after RAPHAEL; a pair	2	3	7
<i>Shirley</i>	530	Mary Magdalen, after GUIDO; and Christ appearing to his Mother, after GUERCINO; a pair	2	1	12
<i>Do.</i>	531	Parmegiani Amica, after PARMEGIANO; and Cupid, after SCHIDONE, a pair	2	"	12
<i>Do.</i>	532	Laomedon detected by Neptune and Apollo, after S. ROSA	1	"	5
<i>Evans</i>	533	The Death of Dido, after GUERCINO, before the last line of inscription at bottom	1	"	6
<i>Shirley</i>	534	Venus detaining Adonis, after TITIAN	1	"	9
<i>Butler</i>	535	Fortune and Cleopatra, after GUIDO, a pair	2		
<i>Piffair</i>	536	Magdalen reading, after COREGGIO; and The Horn Book, after SCHIDONE; a pair	2	2	10
<i>Evans</i>	537	CHARLES THE FIRST, WITH THE HORSE, AFTER VAN DYCK, proof with open letters	1	5	"
<i>Do.</i>	538	Henrietta Maria and Children, after VAN DYCK, the companion to the last	1	"	8
<i>Do.</i>	539	HENRIETTA MARIA AND CHILDREN, BEAUTIFUL PROOF BEFORE ANY LETTERS <i>with the jewel -</i>	1	2	"
<i>Shirley</i>	540	The Annunciation, after GUIDO; and The Apotheosis of Prince Octavius, after WEST	2	"	10
<i>Do.</i>	541	Portrait of Raphael, after RAPHAEL; and Sappho, after C. DOLCI; a pair	2		
<i>Do.</i>	542	The Infant Christ, after MURILLO; and St. John sleeping, after VAN DYCK; a pair	2	"	11
<i>Butler</i>	543	THE INFANT CHRIST; and ST. JOHN SLEEPING; beautiful proofs before any letters	2	2	6

DRAWINGS BY THE OLD MASTERS.

DUTCH SCHOOL, &c.

9	544	Diana and Nymphs in a Landscape, <i>black chalk</i> , BERGHEM	1	Evans
9	545	Study of Lions, RUBENS; Bacchanalian Subjects, JORDAENS; A Cartouche of Fruit and Flowers, DIEPENBECK; &c.	4	Do
10	546	A Study of Drapery, <i>black chalk</i> ; The Rest in Egypt, <i>bistre</i> ; and Head of a Magdalen, <i>black chalk</i> ; all by VAN DYCK	3	Jeffrey
18	547	Landscapes, by VAN GOYEN, P. MOLYN, VAN KESSEL, &c.	7	Evans
9	548	Sea Piece, VANDE VELDE; River Scene, SAFTLEVEN; Land- scape, ASSELYN; &c.	7	Hamilton
17	549	Landscapes, by SWANEVELT, PYNAKER, VAN DALENS, VAN KESSEL, &c.	10	Evans
6	550	Landscape with a bridge, <i>black chalk</i> , HOBBEEMA; View in Rome, and a Mountainous Pass, <i>black chalk</i> , DE HEUSCH	3	Hamilton
6	551	Tomb of the Horatii, and Ruins of the Coliseum, <i>pen and bistre</i> , BREEMBERG; Landscape, <i>pen</i> , LIVENS; &c.	4	Do
10	552	Landscapes, by WIEROTTER, ASSELYN, VAN AKEN, BLOEMART, &c.	10	Do
4	553	Portrait of a Gentlemen, VANDER HELST; Saints in Adoration, STRADANUS; Review of an Army, BOURGOGNONE; &c.	5	Do
10	554	Forest Scene, F. KOBELL; two others, by the same; Views, by VANDER ULFT; &c.	9	Do
9	555	The Holy Family, and Historical Subjects, by M. CORNEILLE; Garden Scene, by BOUCHER; and others of the FRENCH SCHOOL	7	Appl
8	556	Landscape with two figures under a tree, <i>pen drawing</i> by CLAUDE LORRAINE, <i>fine</i> ; from Barnard's Collection	1	Evans
6	557	Landscapes, by MICHEL, BARRIERE, BOUCHER, and other French Artists	10	Hamilton
	558	A pair of Landscapes, in <i>black chalk</i> , <i>heightened</i> , by GAINSBOROUGH	2	Fair

393. 8 6

FOURTH DAY'S SALE.

G. F. SCHMIDT.

LOT

- Basket.* 559 Christ. Aug. Prince of Anhalt, P. Mignard, F. W. Borek, J. B. Silva, &c. *fine* 6 / 15

T. K. SHERWIN.

- Wood.* 560 The Portrait of Sir J. Reynolds, and The Holy Family, after Poussin, *fine proofs* 2 / ..

SCHIAVONETTI.

- Engr.* 561 The Dead Christ, after VAN DYCK, *beautiful proof* 1 / ..

MARTIN SCHOENGAUER.

- Engr.* 562 Pilate washing his hands (14); and Christ bearing the Cross (21); *fine, but injured* 2 .. 12

- Engr.* 563 An Incensory (107), *fine* 1 .. 11

- Wood.* 564 Coats of Arms (96, 101); St. Lawrence (56); and a Scroll Ornament (115) 4 .. 11

DIRK VAN STAREN.

- Engr.* 565 Christ and the Woman at the Well (8), *fine and rare* 1 .. 1

H. SWANEVELT.

- Engr.* 566 THE HISTORY OF ADONIS, a set of six (101-106), FIRST ADDRESS, *very fine, from the Collection of the Duke of Buckingham*; and two others 8 .. 14

W. SHARP.

- Engr.* 567 The Head of CHRIST, after GUIDO; and The Virgin and Child, after C. DOLCI; a pair, BEAUTIFUL PROOFS 2 / 6

- Engr.* 568 The Infant Christ asleep, attended by Angels, *beautiful proof on india paper* 1 .. 5

- Wood.* 569 The Magdalen, after GUIDO, *fine proof*, with the Etching 2 .. 11

- Engr.* 570 The Holy Family, after Sir J. Reynolds, *brilliant proof* 1 / 7

- Engr.* 571 The Holy Family, the smaller plate, *superb proof before any letters* 1 / 13

- Wood.* 572 St. Cecilia, after DOMENICHINO, *very fine* 1 .. 8

- Engr.* 573 St. Cecilia, *brilliant proof* 1 / 8

- 2 7 - 574 ST. CECILIA,
IN A MOST RARE STATE, *before any letters, and before the border* 1 *Evans.*
- 2 17 - 575 The Doctors of the Church deliberating upon the Immaculation of the Virgin, after GUIDO, *fine proof* 1 *Hollway.*
- 9 - 576 Diogenes, after S. ROSA, *early proof, very fine* 1 *Roscoe.*
- 10 - 577 King Alfred dividing the Loaf, after WEST, *fine proof*; and Charles the Second landing at Dover 2 *Evans.*
- 17 - 578 Charles the First, in three positions, after VAN DYCK, *fine proof* 1 *Hollway.*
- 10 - 579 THE SAME, *beautiful proof on india paper* 1 *Tiffin.*
- 2 6 580 Thomas Howard, Earl of Arundel, after VAN DYCK, *fine proof on india paper* 1 *Do.*
- 2 5 - 581 JOHN HUNTER, after SIR J. REYNOLDS, *BEAUTIFUL PROOF* 1 *Evans.*
- 4 - 582 William Sharp, Engraver, *fine proof on india paper* 1 *Rep. Wp.*

P. TESTA.

- 2 6 583 Various Scriptural and other Subjects; and three by SAL. ROSA *fine* 11 *Evans.*

MARC ANTONIO RAIMONDI, AUG. VENEZIANO,
AND MARCO DA RAVENNA, *continued from page 26.*

- 18 - 584 THE VINTAGE (306), *VERY FINE* 1 *Evans.*
- 4 - 585 VENUS AND CUPID IN A NICHE (311), *fine* 1 *Tiffin.*
- 1 6 586 An inferior impression of the last (311); Venus crouching (313), a copy; and Hercules and Antæus (316) 3 *Roscoe.*
- 15 - 587 Venus extracting a Thorn, by M. DA RAVENNA (321), *before the address of Salamanca*; and another, *with the address*; *very fine* 2 *Tiffin.*
- 5 - 588 Venus and Cupid on Dolphins, by M. DA RAVENNA (324), *before the address*; and another, *with the address of Paluzzi fine* 2 *Evans.*
- 12 10 - 589 PALLAS STANDING ON A GLOBE (337), *REMARKABLY FINE, from Sir M. Sykes' Collection* 1 *Tiffin.*
- 1 13 - 590 THE ANGLES OF THE FARNESINA GALLERY (342-344), *fine* 3 *Rep. Wp.*
- 13 - 591 Mars, Venus, and Cupid (345), two impressions; and The Three Graces (340) 3 *Roscoe.*
- 5 - 592 Hercules and Antæus (346), *fine* 1 *Tiffin.*
- 5 - 593 Another impression of the last (346) *fine* 1 *Do.*
- 5 - 594 Apollo and Hyacinthus (348), *extremely rare* 1 *Do.*

<i>Repilly</i>	595	Venus and Vulcan with Cupids, by AUG. VENEZIANO (349) <i>very fine</i>	1	18	
<i>Nosedá</i>	596	The Triumph of Galatea (350), <i>fine</i>	1	8	
<i>Do.</i>	597	Another impression of the last (350), <i>fine</i>	1	3	
<i>Repilly</i>	598	Another impression of the last (350), and the copy	2	14	
<i>Blaisot</i>	599	Neptune appeasing the Storm, called LE-QUOS-EGO (352), <i>first state</i> ; and the centre compartment of the same, only, <i>in the same state</i>	2	1	14
<i>Tiffin</i>	600	THE TRIUMPH OF TRAJAN (361), EXCEEDINGLY FINE	1	3	9
<i>Arnott</i>	601	Temperance (358); and The Triumph of Trajan (361), the copy	2	2	
<i>Evans</i>	602	A MAN BEATING ANOTHER WITH THE TAIL OF A FOX (372) <i>fine and very rare</i>	1	3	3
<i>Tiffin</i>	603	A Man and Woman with her foot on a ball (377), <i>very fine, but damaged</i>	1	2	
<i>Do.</i>	604	PHILOSOPHY SEATED IN THE CLOUDS (381), EXCEEDINGLY FINE, and the copy	2	10	
<i>Nosedá</i>	605	Poetry (382); and Young Man with a Ram (384)	2	3	
<i>Evans</i>	606	THE VIRTUES (386-392), <i>fine</i> , with a duplicate of "Hope," but wanting "Temperance"	7	1	5-
<i>Do.</i>	607	Peace, with a Cupid holding an olive-branch (393), <i>very fine</i> , and copy	2	1	16
<i>Lanville</i>	608	Force, by M. DA RAVENNA (395); The Two Sybils (397); and Female between two Men (399)	3	4	
<i>Do.</i>	609	Force (395), Three Animals in an oval (405), both by RAVENNA; The Old Shepherd (409); and Female reclining (412), by AUG. VENEZIANO	4	9	
<i>Nosedá</i>	610	The Pest (417), <i>fine</i>	1	1	13
<i>Tiffin</i>	611	The Pest (417), <i>an early Italian copy, reversed, not mentioned by Bartsch</i>	1	1	16
<i>Evans</i>	612	The Lion Hunt (422), and Resurrection of Dry Bones (425), by RAVENNA	2	5	
<i>Fawcett</i>	613	The Lion Hunt (422), <i>with large margin</i> ; two other impressions, <i>with the address of Salamanca</i> ; and The Resurrection (425)	4	2	
<i>Evans</i>	614	THE STREGOZZO (426), <i>very fine</i>	1	2	3
<i>Blaisot</i>	615	Another impression of the last (426), <i>before the initials of Aug. Veneziano</i>	1	1	
<i>Tiffin</i>	616	Female tearing her hair (437), <i>an etching by MARC ANTONIO</i> , <i>very fine</i>	1	9	

- 3 6 617 The Warrior (461); The Pilgrims, after LUCAS VAN LEYDEN (462); The Soldier (463), and copy 4 *Belmont*
- 4 4 618 Two Figures from the Inebriety of Noah by M. ANGELIO (464), *exceedingly fine* 1 *Do.*
- 2 619 Female returning from the Chase (466); Female carrying a Vase (470); and two Figures (471), two impressions 4 *Lawell*
- 3 4 620 Man drawing on his hose, from the Cartoon of Pisa (472), *very fine* 1 *Lawell*
- 5 621 Female with a Vase (475); Man bearing the base of a column (477), both by A. VENEZIANO; and a copy of the last 3 *Do.*
- 8 622 The Man planting a flag at the feet of a Lion (481), *EXCEEDINGLY FINE* 1 *Do.*
- 3 623 Angelica and Medora (484); The Man with a flag, by AUG. VENEZIANO (482); Les Grimpeurs (487); &c. 4 *Ap. M.*
- 16 10 624 Man climbing a bank (488), *VERY FINE, from Sir P. Lely's Collection* 1 *Tiffin*
- 6 625 An inferior impression of the last (488); and the Sarcophagus (489) 2 *Wood*
- 1 626 The Sarcophagus (489), *very fine* 1 *Tiffin*
- 3 6 627 The Man with laurel and Two Females (491); and Group from the School of Athens (492), by AUG. VENEZIANO, *fine* 2 *Ap. M.*
- 4 6 628 The Statue of Marcus Aurelius, by RAVENNA (515); Portrait of the Archbishop of Brinde (517), and that of Barbarossa (520), by AUG. VENEZIANO 3 *Lawell*
- 6 629 Architectural and other Ornaments, by AUG. VENEZIANO (530 &c.) 7 *Belmont*
- 8 630 The Life of the Virgin, by MARC ANTONIO, from the woodcuts of ALBERT DÜRER (621-637), *the complete set*, with two duplicates, *fine* 19 *Do.*
- 6 631 The Little Fortune, and the Little Courier, also from A. DÜRER, *not noticed by Bartsch* 2 *Lawell*

PRINTS BY ANONYMOUS ENGRAVERS OF THE SCHOOL OF MARC ANTONIO,

DESCRIBED IN THE FIFTEENTH VOLUME OF BARTSCH.

- 1 6 632 The Sacrifice of Cain (3); The Sacrifice of Cain and Abel (4); and the Cup found in Benjamin's Sack (7); *all fine* 3 *Lawell*
- 2 633 Adam and Eve; The Death of Abel; &c.; *not described by Bartsch, very fine* 3 *Lawell*

- Roseda.* 634 David receiving the Presents of Abigael (8); The Birth of the Virgin (Sec. II. 1); and The Flight into Egypt (Sec. II. 4) 3 .. 1
- Tiffin.* 635 Christ delivering the Keys to Peter (Sec. II. 6); and Our Lord curing the Blind [Sec. II. 5]; *both very fine* 2 .. 7
- Erans.* 636 Combat between the Horatii and Curiatii (Sec. IV. 2); The Clemency of Scipio (Sec. IV. 4); and Psyche borne by Cupids (Sec. V. 5); *fine* 3 .. 4
- Do.* 637 Diana and Actæon (Sec. V. 10); Jupiter and Deities in the Clouds (Sec. V. 11); and The Death of the Children of Niobe (Sec. V. 13) 3 .. 2
- Knoll.* 638 The Birth of Adonis (Sec. V. 12); The Children of Niobe (Sec. V. 13); and The Fall of the Giants (Sec. V. 16); *fine* 3 .. 3
- Tiffin.* 639 Dialect and Logic (Sec. VI. 5); and Theology and Metaphysic (Sec. VI. 6); *fine and rare* 2 .. 2
- Roseda.* 640 Dialect and Logic (5), *very fine* 1 .. 1
- Lancetti.* 641 Judith with the Head of Holofernes; The Virgin and Child; the Portrait of B. Bandinelli; &c.; *not noticed by Bartsch* 7 .. 4
- Roseda.* 642 Busts of a Roman Emperor and Empress; The Virgin and Child in the Clouds; St. Jerome writing; &c.; *not in Bartsch* 5 .. 4
- Lancetti.* 643 Moses striking the Rock; The Martyrdom of St. Andrew; The Crucifixion (by Bertelli); &c. 4 .. 2
- Knoll.* 644 The Marriage of Vertumnus and Pomona, marked I.F. FIORNTIN; and a Bacchanalian Procession, by BERTELLI; *fine* 2 .. 2
- Tiffin.* 645 The Bath of Diana, by the Master, with the mark I.H.S.; and The Marriage of Vertumnus and Pomona, I.F.; *fine* 2 .. 2
- Erans.* 646 The Descent from the Cross (5); and the Martyrdom of St. Catherine (12), both by M. KARTARUS, *fine* 2 .. 3
- Lancetti.* 647 The Descent from the Cross, by KARTARUS; the same subject by B. LULMUS; The Roman Charity, attributed to REVERDINUS, *with, and before the address of Salamanca*; &c. 5 .. 1
- Do.* 648 The Cup found in Benjamin's Sack; Cupids playing with Lions, after RAPHAEL; and Landscape, after GIORGONE; *fine* 3 .. 2
- ÆNEAS VICO.
- Erans.* 649 Judith and Holofernes (1); The Annunciation (3); The Entombment (8); and the Prophet Isaias (11), *fine* 4 .. 3

9	650	St. George slaying the Dragon (12), <i>very fine</i>	1	<i>Tiffin</i>
8	651	The Battle of the Amazons (14); and Mars, Venus and Cupid (21), <i>very fine</i>	2	<i>Do.</i>
1	652	The Goddess Flora (23), Venus and Cupid (24); The Battle of the Centaurs and Lapithæ (30), &c.	4	<i>Fauvel</i>
2	653	The Battle of Centaurs and Lapithæ (30); The Forge of Vulcan (31); The Triumph of Bacchus and Ariadne (32); and Female with an Owl (45), <i>first state, very fine</i>	4	<i>Exant</i>
8	654	The Punishment of the Roman Courtezan for exposing Virgil (46); Bacchanalian Subject of Children (48); The Battle of the Amazons, a Frieze; and portion of a Set of Vases	11	<i>Tiffin</i>
11	655	Designs for Trophies of Arms (434-449), with a few duplicates; and Friezes (459, &c.)	26	<i>Rep. the</i>

F. VIVARES.

9	656	Landscapes after G. POUSSIN, PATEL, and others <i>proof etchings, &c.</i>	9	<i>Goblogh</i>
8	657	Others, from CLAUDE, ZUCCHERELLI, &c., <i>proof etchings, &c.</i>	8	<i>Do.</i>
	658	Others, after HOBBEEMA, VANDER NEER, &c., <i>proofs, &c.</i>	5	<i>Do.</i>
10	659	Jupiter and Europa; a View near Naples, &c., after CLAUDE; and Christ's Call to Peter, after P. CORTONA, <i>fine</i>	4	<i>Exant</i>
2	660	Jonah, and a Land Storm, after POUSSIN; Morning, after CLAUDE, &c.	4	<i>Do.</i>
8	661	Jonah; a Land Storm; Morning; and Castle Gandolpho, <i>all in the first state, before alterations in the inscriptions, fine</i>	4	<i>Exant</i>
12	662	Jonah, after POUSSIN; Morning, and a View near Naples, after CLAUDE, <i>fine proofs</i>	3	<i>Do.</i>

ANT. WATERLOO.

4	663	Various Etchings of Landscapes	7	<i>Exant</i>
7	664	The Inn by a Road-side; The Wooden Bridge; The Forest, &c., <i>fine</i>	5	<i>Exant</i>
7	665	Hagar and the Angel; Tobit and the Angel; and The Death of the Prophet, <i>fine</i>	3	<i>Tiffin</i>
15	666	Elijah fed by Ravens; and Tobit and the Angel, <i>remarkably fine</i>	2	<i>Do.</i>
9	667	Set of six upright Landscapes, with the Water Mill, <i>fine</i>	6	<i>Exant</i>
16	668	Three of the same set, <i>exceedingly fine</i>	3	<i>Exant</i>
13	669	Mercury and Argus; Pan and Syrinx; Venus and Adonis; and the Death of Adonis, <i>very fine</i>	4	<i>Exant</i>
11	670	Six of the set of 12 oblong Landscapes (B. 97-108), <i>very fine, with large margins</i>	6	<i>Tiffin</i>

WOODCUTS AND CHIARO-SCURO PRINTS.

(BARTSCH, VOL. 12.)

- Lippin.* 671 Eve, after BECCAFUMI (*Class I.* 1); Abraham's Sacrifice (2); The Adoration of the Magi (*Class II.* 2), *first state*, and two in the *second state*; and the same subject treated differently (3), all after PARMEGIANO, *fine* 6 /
- Do.* 672 Another impression of the last (3); The Adoration, after LUINI (4); The Presentation, after SALVIATI (6), *first state*; Martha and Magdalen ascending the Steps, after RAPHAEL (12); and Our Lord curing the Lepers, after PARMEGIANO (15), *fine* 5 /
- Do.* 673 The Miraculous Draught of Fishes, after RAPHAEL (13), *first state*; Christ curing the Lepers (15), *first state*; and a curious facsimile drawing of the last 3 .. 6
- Do.* 674 Magdalen washing the Feet, after RAPHAEL (17); Pilate washing his Hands (19); Descent from the Cross, after RAPHAEL (22); The Death of Ananias (27), *two impressions*, &c. 9 2 ..
- Do.* 675 Various subjects relating to the Holy Virgin, after GUIDO, and others (III. 3, &c.) 12 .. 19
- Do.* 676 The Virgin and Infant, after PARMEGIANO (12), *four impressions in different colours*; The Holy Family, after M. PINO DE SIENNA (15); The Virgin and Saints, after PARMEGIANO (24), *first state, before the mark of ANDREANI*, &c. 11 2 ..
- Lippin.* 677 St. John, after PARMEGIANO (IV. 17), *in different states, one with the border*; various others of Saints and Apostles, *small* 24 .. 9
- Do.* 678 The Martyrdom of St. Peter and St. Paul, after PARMEGIANO (28), *two different*; St. Francis and St. Jerome (30 and 33), &c. 6 /
- Do.* 679 Sybils, after GUIDO and RAPHAEL (V. 2-6), by CORIOLANUS, &c. 5 .. 6
- Do.* 680 Sybil, after RAPHAEL (6), *the original according to Bartsch, rare, and copy*; The Sybil and Augustus, after PARMEGIANO, and Repetition (7 and 8) 4 2 6
- Do.* 681 THE TRIUMPH OF JESUS CHRIST, AFTER TITIAN, on seven sheets, by ANDREANI (9), *extremely rare* 1 3 10
- Do.* 682 The Escape of Clelia (VI. 5); The Clemency of Scipio (8); The Death of Ajax (9); and Diogenes, after PARMEGIANO (10) 4 .. 15

- 683 Diogenes, after PARMEGIANO (10), and a curious facsimile drawing of the same 2 *Diff.*
- 684 THE TRIUMPH OF JULIUS CÆSAR, AFTER ANDREA MANTEGNA, by ANDREA ANDREANI, ON NINE SHEETS (11), with the title, which is rare; all with the exception of No. 3, printed with three blocks instead of four as described by Bartsch, with a duplicate of No. 2, on four blocks, a very fine set 11 *Do.*
- 685 Circe giving Drink to the Mariners, after PARMEGIANO (VII. 6), the entire block, scarce, and one cut; the same subject reversed (8); and the Fall of Giants, on four sheets, after GUIDO (11); and Study of a Giant (13) 5 *Diff.*
- 686 Hercules strangling the Lion, after RAPHAEL (17), two impressions; The Honours rendered to Psyche (26), three impressions; Peace and Abundance (VIII. 10), four states different 9 *Do.*
- 687 Hercules driving Envy from the Temple of the Muses, after B. PERUZZI, by H. DE CARPI, (12), first state before the alterations, extremely rare; and two in the second state 3 *Do.*
- 688 A curious Design emblematical of Death (13), first state, rare; A Thesis, after GUIDO (18); Raphael and his Mistress (IX. 3); A Man sleeping, after PARMEGIANO (X. 13), &c. 8 *Diff.*
-
- 689 Peasants attacking a Bear, large chiaro-scuro print on two sheets, FRANCIS FLORIS INVENTOR, 1555; and Figures on horseback and on foot hunting Wild Bulls, on four sheets, probably by the same artist, extremely rare 2 *Do.*
- 690 Scriptural Subjects, by JACKSON, in chiaro-scuro, after TITIAN, TINTORETTO, and other Venetian Painters 10 *Repilly*
- 691 The Marriage Feast, after PAUL VERONESE, on two sheets; The Crucifixion, on three sheets, after TINTORETTO, &c., by the same 4 *Diff.*
- 692 The Betrayal of Samson; The Nativity; St. Jerome in a Landscape; and St. Francis, woodcuts from the designs of TITIAN 4 *Do.*
- 693 Duplicates of the preceding; Sebastian and other Saints, by ANDRIANI; and Milo attacked by the Lion, all after TITIAN 5 *Do.*

<i>Tiffin</i>	694	St. Jerome, St. George and the Dragon, and The Rape of Proserpine, by SCOLARI, <i>fine</i>	4	/	4
<i>Bolognese</i>	695	The Conversion of Saul, on four sheets, apparently by A. ANDRIANI, <i>very rare, in fine condition</i>	1	/	17
<i>Rapilly</i>	696	Various Designs after RAPHAEL, PARMEGIANO, and others, by ZANETTI, SKIPPE, &c.	20	/	2
<i>Engrav.</i>	697	Scriptural and other Subjects, by BUSINCK; others after PARMEGIANO, GUIDO, &c.	11	/	1
—	698	Chiaro-scuro Prints, by LE SUEUR; Imitations by KIRKALL, &c.	9	..	10
<i>Engrav.</i>	699	Hercules and Cacus, Pluto, Ceres, &c., in <i>chiaro-scuro</i> , by H. GOLTZIUS	8	..	9
<i>Do.</i>	700	Susanna and the Elders, The Rest in Egypt, The Garden of Love, and others, all after RUBENS, woodcuts by C. JEGHER, <i>fine</i>	9	2	13
<i>Faintly</i>	701	A portion of the Triumph of Maximilian, by BURGMAYER; The Crucifixion, an <i>early woodcut on two sheets</i> ; and others, woodcuts of the GERMAN SCHOOL	13	..	18

J. G. WILLE.

<i>Engrav.</i>	702	Abraham and Hagar, after DIETRICH, <i>fine proof</i>	1	/	4
<i>Rosetta</i>	703	Repos de la Vierge, and Le Petit Physicien, <i>fine</i>	2	..	12
<i>Faintly</i>	704	La Cuisiniere Hollandaïse, and La Soeur de la Bonne Femme, <i>fine</i>	2	..	6
<i>Shirley</i>	705	La Maitresse d'Ecole, and La Petite Ecoliere, <i>fine</i>	2	..	10
<i>Do.</i>	706	Tricoteuse Hollandoise, <i>very fine</i>	1	..	12
<i>Do.</i>	707	Tante de G. Dou, <i>fine proof</i>	1	..	7
<i>Engrav.</i>	708	Musiciens Ambulans, <i>very fine</i>	1	/	6
<i>Rosetta</i>	709	Les Offres Réciproques, <i>very fine</i>	1	..	17
<i>Do.</i>	710	CONCERT DE FAMILLE, <i>fine proof</i>	1	3	1
<i>Shirley</i>	711	Mort de Cléopâtre, <i>very fine</i>	1	..	16
<i>Engrav.</i>	712	Mort de Marc Antoine, <i>fine proof</i>	1	3	4
<i>Do.</i>	713	The Same, in an unfinished state, before the arms	1	/	12
<i>Do.</i>	714	Les Delices Maternelles, Les Soins Maternelles, and Portrait of J. B. Massé, <i>fine</i>	3	..	17

WORKS OF WILKIE.

<i>Shirley</i>	715	Duncan Gray, by ENGLEHEART, <i>beautiful proof</i>	1	..	5
<i>Engrav.</i>	716	The Blind Fiddler, by BURNET, <i>fine proof, in the first state with the light cap</i>	1	2	16

- 10 " 717 THE RENT DAY, BY RAIMBACH,
B.N.C. SUPERB PROOF, IN THE FINEST CONDITION 1 *Edward*

W. WOOLLETT.

- " 16 " 718 Jacob and Laban, and The Enchanted Castle, after CLAUDE,
fine 2 *Edward*
- " 9 " 719 Landscape, after Caracci; The Maid of the Mill; and Diana
and Actæon, *proof and print* 4 *Ap. Pitt*
- " 18 " 720 APOLLO AND THE SEASONS, AFTER R. WILSON, *fine proof* 1 *Edward*
- " " 721 The Cottagers and the Jocund Peasants, after DU SART,
fine, first address 2 *Ed. G.*
- " 13 " 722 MACBETH MEETING THE WITCHES, AFTER ZUCCHERELLI,
beautiful proof 1 *Edward*
- " 15 " 723 APOLLO AND PHAETON, AFTER WILSON,
BRILLIANT PROOF BEFORE ANY LETTERS 1 *Edward*
- " 18 " 724 Niobe, after WILSON, *very fine* 1 *Sergeant*
- " " 725 ROMAN EDIFICES IN RUINS, after CLAUDE,
FIRST AND BRILLIANT PROOF, *before the alteration of the*
number 59 to 60, OF THE UTMOST RARITY; from Mr.
Sergeant's Collection 1 *Shirley*
- " 15 " 726 Cicero at his Villa, and Ceyx and Alcyone, *very fine* 2 *Edward*
- " 3 " 727 The First Premium Landscape, after SMITH, *rare proof; and*
the Same, with the letters, fine 2 *Shirley*
- " 10 6 728 Dido and Æneas, after JONES and MORTIMER, FINE PROOF;
and a lettered impression 2 *Do.*
- " 8 " 729 The Battle at La Hogue, after WEST, *fine* 1 *Edward*
- " 9 " 730 The Death of Gen. Wolfe, after WEST, *fine early impression,*
with " Historical Painter," &c., written in by Tomkins, fine 1 *Do.*
- " " 731 THE DEATH OF GENERAL WOLFE, A BEAUTIFUL PROOF 1 *Do.*
- " 15 " 732 THE FISHERY, after WRIGHT, A SUPERB PROOF 1 *Edward*
-
- " 9 " 733 A large quantity of useful mounting paper contained in a *Don't*
Portfolio
- " 6 " 734 A Portfolio containing six dozen Bristol mounting boards, new,
measuring $20\frac{1}{2}$ by $16\frac{1}{2}$, and about three dozen smaller *Do.*

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- " 8 " 735 Six handsome Portfolios, *uniformly half-bound in green morocco,*
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- " 7 " 736 Three others of the same size, and three smaller without flaps 6 *Edward*

<i>Palsee.</i>	737	Eight others of different sizes, without flaps, and two very large	10 .. 8 ..
<i>Roseda.</i>	738	A capital large Portfolio, half bound, with leaves, 40 by 25 in.	1 .. 3 ..
	739	Another, similar	29 by 22. 1 .. 10
<i>Palsee.</i>	740	Another, similar, same size	.. 7
<i>Do.</i>	741	Another, smaller	27 by 20. 1 .. 7
<i>Amata.</i>	742	A HANDSOME AND CONVENIENT FRENCH POLISHED MAHOGANY CABINET, containing fourteen deep drawers in two rows, for containing prints or drawings, 3 ft. 9 in. long, 2 ft. 6 deep, and 2 ft. 8 high, with lock and key	1 8 8
<i>Do.</i>	743	ANOTHER HANDSOME CABINET, OF THE SAME DIMENSIONS, containing six shelves for holding portfolios	1 7 2

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